

CINEFANTASTIQUE

SUMMER 1972

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Special
Planet
of the
Apes
Issue

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SENSE OF WONDER

Welcome to the sixth issue of CINEFANTASTIQUE, the magazine with a "sense of wonder," devoted to the study of horror, fantasy and science fiction films. Although it is long since overwith, the affair that is on most filmgoers' minds at this time of year is the Academy Awards Annual Oscar presentation. Cinefantastique was honored with an almost unprecedented number of nominations in some very important award categories including the following nominees: **BEDKNOBS AND BROOMSTICKS** received five nominations, the largest number of nominations for any one fantasy film, including categories for Art Direction, Costume Design, Original Song Score, Song ("The Age of Not Believing"), and Special Visual Effects; Stanley Kubrick's monumental **A CLOCKWORK ORANGE** received four nominations in the most important categories, Best Picture, Director, Adapted Screenplay, and Film Editing; Robert Wise' excellent **THE ANDROMEDA STRAIN** was nominated for its Art Direction and Film Editing; and the following films received one nomination each, **DIAMONDS ARE FOREVER** for Sound, **WHEN DINOSAURS RULED THE EARTH** for Special Visual Effects, **WILLY WONKA & THE CHOCOLATE FACTORY** for Original Song Score and **WHAT'S THE MATTER WITH HELEN** for Costume Design. While the nominations may have been unprecedented in number, the actual awards were preceded indeed, in that they followed the standards of commercialism and popularity as we have come to expect, rather than the standards of artistic achievement they are intended to reflect. Of the above nominations only **BEDKNOBS AND BROOMSTICKS** received an award for Special Visual Effects, a disappointment in itself in that it beat out Jim Danforth's excellent animation effects for **WHEN DINOSAURS RULED THE EARTH**. Danforth lost out in 1964, when nominated for the effects for George Pal's **SEVEN FACES OF DR. LAO**, to another Disney feature, **MARY POPPINS**. An award to Danforth this year would have given some greatly needed prestige and recognition to animation films which could have encouraged more and better uses of animation effects. The major disappointment was the poor showing of Kubrick's **A CLOCKWORK ORANGE**, an achievement that ranks with his 2001: **A SPACE ODYSSEY** and which, like that earlier film, was probably not understood by the Academy. Despite the poor showing of cinefantastique in this year's awards presentation, the show itself was one of the best staged and most entertaining Oscarcasts ever. A few bright spots included the imaginatively choreographed presentation of

Scenes from APJAC Productions' fourth entry in their Planet of the Apes series **CONQUEST OF THE PLANET OF THE APES**, now in release from 20th Century Fox. At right, 1: Caesar (Roddy McDowall) is about to be electrocuted in a tense moment. 2: A steady flow of traffic inside the Ape Management training center. 3: Rampaging apes are held in check by flame-thrower. 4: The climax of bloody rioting in Century City as the Apes gather around a pile of murdered guards. At left: Natalie Trundy, wife of producer Arthur P. Jacobs, appears as chimpanzee, Lisa. For more photographs see page 32.



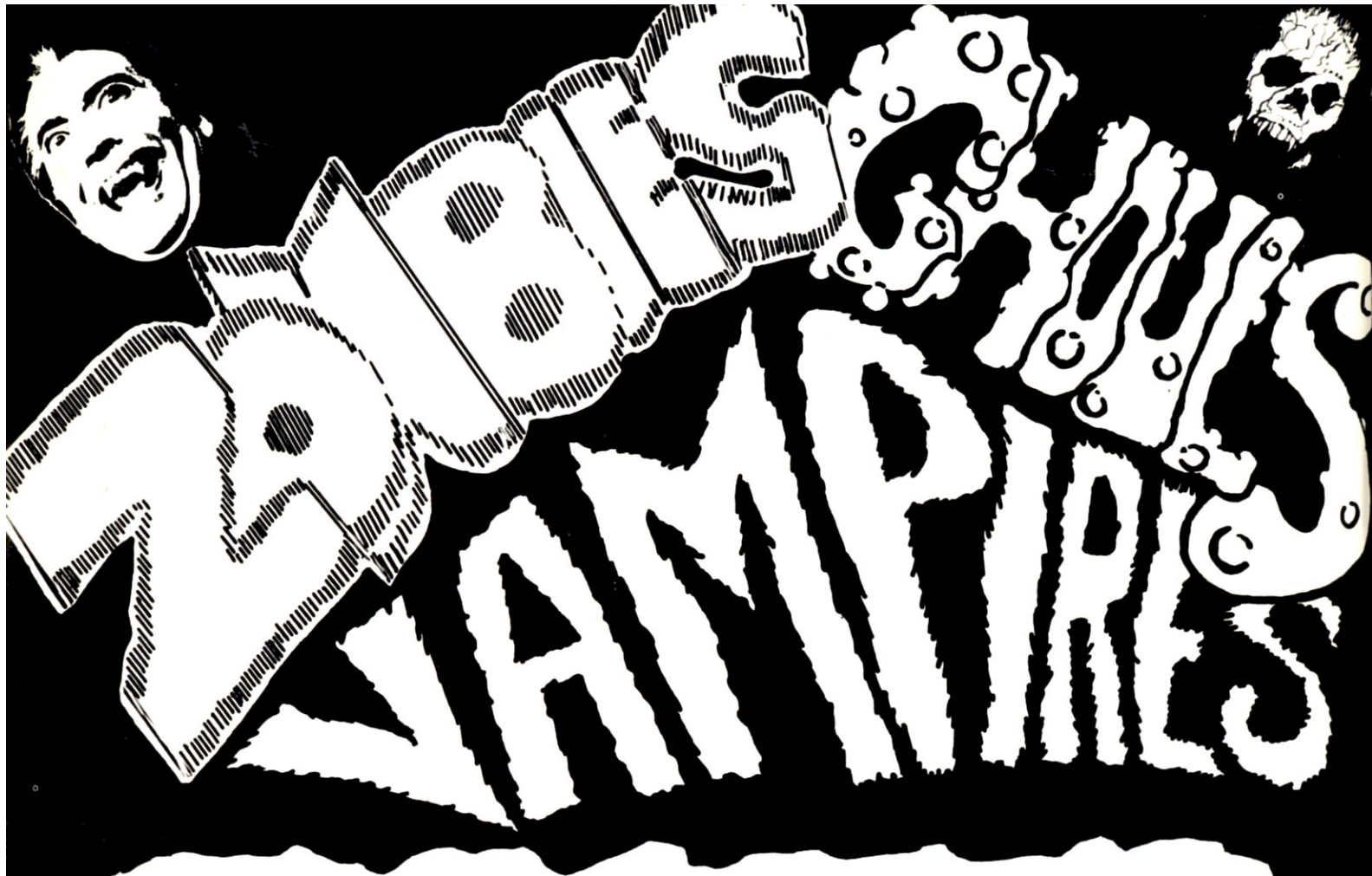
award-winning Best Song "Shaft" by Isaac Hayes, the award for Best Documentary to Walon Green's stfnal **THE HELLSTROM CHRONICLE**, and the final presentation of an honorary award to Charles Chaplin which included an excellent collection of film clips representative of works throughout his entire career. Chaplin belongs in a genre all to himself, but we can lay claim to his work as cinefantastique this year, if only for consolation.

This issue features a special section devoted to the Planet of the Apes series consisting of interviews with those creative artists primarily involved in the development and success of the series. Dale Winogura did most of the legwork at 20th Century Fox in Hollywood, tracking down the various participants from leads and introductions provided by Jack Hirschberg, head of publicity for Arthur P. Jacobs APJAC Productions, as well as researching into their backgrounds and contributions to the series. Our foreign correspondents pitched in to interview some of the more far-flung participants, Chris Knight and Peter Nicholson interviewing scriptwriter Paul Dehn in London, England, and Jean-Claude Morlot interviewing the author of the original novel, Pierre Boulle, in Paris, France. Jack Hirschberg and producer Arthur P. Jacobs are to be thanked for their enthusiasm and cooperation on the project and for letting us tag along with the production of the new feature in the series, **CONQUEST OF THE PLANET OF THE APES**, currently in release.

The idea for the feature originally came about due to the exceptionally high calibre of the third film of the series, **ESCAPE FROM THE PLANET OF THE APES**. It seemed that the sequels were not receiving the treatment and recognition they deserved, not to mention that the original film, while critically well received, had been lost in the wake of the acclaim over 2001: **A SPACE ODYSSEY**. Every film series of a fantasy nature up until the series of Planet of the Apes films has existed on a simple repetitive plane, continually reusing the framework of the original film. The sequels to **PLANET OF THE APES** have extended and further explored the concepts of the original film, rather than merely repeating its formula, and therefore do not deserve their a priori dismissal as being purely commercial ventures with nothing to offer. This controversy over the worth of sequels crops up often in the interviews, and Maurice Evans expresses our views most succinctly when he says: "I know tradition says that there are great dangers in doing sequels, but I see no reason for it...there is every reason why a story should be expanded if the author has really got anything to say." We feel that scriptwriter Paul Dehn has had plenty to say, and has expressed himself eloquently, imaginatively and beautifully--we offer **BENEATH THE PLANET OF THE APES**, **ESCAPE FROM THE PLANET OF THE APES** and **CONQUEST OF THE PLANET OF THE APES** in evidence.

Also featured this issue are interviews with director Douglas Trumbull and star Bruce Dern, conducted by Kay Anderson and Shirley Meech, concerning their new science fiction film, **SILENT RUNNING**. Despite a tepid critical reception, the film is doing well financially and building strong appeal by word of mouth. Our British correspondents, Chris Knight and Peter Nicholson, cover the film scene in England by visiting the filming of **DR. PHIBES RISES AGAIN** and following up on the filming of **DRACULA TODAY** by talking with star Peter Cushing.

We will be back to our regular format next issue with our comprehensive coverage of film news and reviews, and with a special retrospect on **INVASION OF THE BODY SNATCHERS** as well as an interview with its director, Don Siegal.



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A CHAT WITH PETER CUSHING ABOUT DRACULA TODAY

by Chris Knight & Peter Nicholson

They think Chris and I live in a cave down at Whitstable.

Peter Cushing is always the perfect gentlemen, and one of the few actors today who, to my way of thinking, can inject an aura of gentleness and kindness into every role he plays, even in the macabre thrillers he has found lasting fame in. Peter spoke to me in his dressingroom during the shooting of DRACULA TODAY at Hammer Films about the film and film-making in general.

In DRACULA TODAY, Christopher Lee as Dracula is revived and brought to life in modern day England. I asked Peter how he felt people would react to bringing what is basically a period character into the present?

"Well, I can't answer how people will take it," he replied, "but I think as it starts a hundred years ago, in 1872, and Dracula is really alive somewhere all the time, he is still a period character, so to speak, but he's timeless. He's timeless, and no matter what happens to him, he is always revived. I think, having made so many (I haven't made all that number, but there have been so many Dracula films) that basically, to use the word you used --and once you've made the first Dracula picture or the first Frankenstein picture you are stuck with, a) a vampire who lives on blood, and b) a man who creates a human being who turns into a monster--so you can only write stories varying that theme and I think it's nothing short of genius to present Dracula in such a new way. I should think people will love it, because, don't forget, when we made the first Frankenstein in 1957 the people who came to see those films (and don't forget, they were very strict as to who should go to the cinema, you had to be over a certain age), well, the young people who were allowed to see those pictures, the original ones that Chris and I made, their children are now seeing what we're making today, and as those old ones are still played all the time, I think that if they like this kind of picture I don't think it will make one iota of difference. I think they will enjoy it."

"When I was originally told it was a modern one, I thought it's a pity because I always feel that a period in which there are no such things as telephones, and you've only got horses and gigs to travel around in, makes everything more difficult to get at, whereas today, say Dracula is in Transylvania, you just get a jet from London Airport and then you can be in Transylvania say in half an hour. The Gothic feeling of the period always seems to be more atmospheric. With this particular script I think the art director and the director have done a wonderful job in

combining the aspects of the modern and the period by the use of an old ruined church. I think it's one of the best of its kind I've been in."

At the time of writing, the appearance of Dracula is not explained in DRACULA TODAY, therefore people may wonder how he was revived after being electrocuted by a lightning bolt in SCARS OF DRACULA. Did Peter think that people would become rather bored, or perhaps cynical, about this state of affairs?

"Oh no," he replied quickly. "As an example, Conan Doyle wrote a whole lot of stories of Sherlock Holmes and he got very tired of this character and decided to kill him off, which he did, and his publishers and his public wouldn't allow it, so he had to bring him back."

"So, having killed off a character, you've got to write about him before he was killed. I know he's killed in a different way every time, but I don't think it really matters. Look at all the times they've made films about a gangster who is killed off at the end of it all. Take a famous baddie cowboy, Jesse James for example, you don't object because Buck Jones made it when I was a kid of that Paul Newman made it only a week ago. You see it isn't as if you're doing a series, or serial. They are just pictures about Dracula. As long as it's a good picture, I don't think it's really important."

It was thirteen years ago that Peter last played the character of Van Helsing. How did he feel about playing this character again after such a long time?

"Well, don't forget in this one I play the original Van Helsing, Abraham Van Helsing, and then I play my own grandson, so it's really a chip off the old block, literally."

From the way Peter was speaking, I gathered that he was enjoying working on this film?

"Oh yes," he said. "This has been a particularly happy picture. I think we have a great director in Alan Gibson, who has wonderful ideas, and Dick Bush is doing a magnificent job, and Don Mingaye's sets all round are beautiful, and such a lovely cast, all the young people are so marvelous."

Whenever Peter has teamed up in a film with Christopher Lee, the result is usually first class. What was it like being teamed with Chris again?

"Oh marvelous," he enthused. "It's

Background: A scene from DRACULA TODAY. Insets: Peter Cushing relaxes with Chris Knight during a break in the filming.



extraordinary when you think Chris and I have done a number together which stretch over, since 1956, but because nearly every one we've made has had such a tremendous impact as films--I don't mean just because Chris and I were in them--but as films, a) they've made a tremendous impact, and b) they've made such a lot of money. These two things are very important in the film business, and if you are connected with those two elements, you yourselves are promoted in that you become public images.

"You see, I have letters saying 'Please will you send me a photograph of yourself with Christopher Lee.' They think he and I live together in a cave down at Whitstable, which is sweet. So you have to write back and say, 'I'll send you mine, but you have to write to his agent for his.'

"So you do get that connection, and also the very fact that I have been awfully lucky in the amount of work I have done. There have been long periods when I haven't worked, which is called resting, because it's so unkind to say I'm out of work, or any actor for that matter. Every week something I've been in seems to be on television, on one channel or another. There has been CASH ON DEMAND, THE SKULL, CONE OF SILENCE, SHE AND CAPTAIN CLEGG. That was a good picture and a good story. You see, that's where everyone from the topmost to the bottommost dog in the film business relies. You all rely upon the script, and you can possibly make a bad script just a little bit better, but you all rely on the script. That is why this script for DRACULA TODAY is particularly good."

I asked if in this picture there was any humor, and whether it was a necessity in a picture such as this?

"No, not a great deal," was the reply. "This is the only thing that does lack in them. You are always going to get some people who are going to laugh anyway, in the wrong places. I think if you can bring in legitimate humor like that one famous line in CURSE OF FRANKENSTEIN 'pass the marmalade please,' which is a legitimate line, then it will help."

"Basically, these stories are good after the bad. You want an exciting story leading up to the chase and Dracula in some way defeated. Unless you've got some good moment where maybe one legitimate line, where you want them to laugh, is a good thing. I think there is a certain amount of rye humor in this, from the point of view of the young people not really understanding the part I play of my generation. There's no conflict, there's great affection, but it's just what I think they call today the generation gap, which I think comes off extremely well in this picture, and there might be just a few smiles about that, no bellylaughs."

Could Peter foresee a sequel to DRACULA TODAY?

"This I mean quite sincerely," he told me. "So long as these pictures--and I'm afraid it comes down to this--but so long as these pictures make money, they will always make them, whether they're with Chris and I, I don't know. I will always do them if I'm asked, even if I have to do them from a bath-chair."

Could Peter foresee any of his films becoming regarded as classics?

"That's, again, very difficult to tell," was the cautious reply. "How was poor Van Gogh to know that his paintings were going to fetch thousands when he didn't sell one in his lifetime? Anything like that is unpredictable, anymore than when they first printed the Black Mauritius stamp, who would think that in the years to come it would be literally worth a fortune?"

"People say that they are already treating the first colored Dracula as a sort of minor classic in a way, but anything that goes into archives becomes perhaps a little bit of a classic

in a way, even because of its archaic quality. You see an old film now and you'll enjoy it, but you'll laugh at it and in say fifty years time they may be laughing at the way this picture is made because things change so quickly."

Since Peter made a reference to some of his films, I asked if he had a favorite?

"No. Personally, I always love working in pictures and have great affection for that. What pleases me most of course is the people we do them for, the audience. Without an audience, none of us would be working, and they're the people who matter and strangely they don't seem to have any favorites, they just like each and every one of them according to the letters I get."

One film of Peter's that is unlikely to be seen for some considerable time is THE BLOODSUCKERS (originally titled DOCTORS WEAR SCARLET). Peter went on to explain some of the background to the troubles.

"I've no idea when it will be released, but I have a feeling it's been shelved purely for political reasons. The company who made it split up arguing who owns the picture. It was filmed partly in Cyprus. I didn't go there, but I should say it's only loosely based on the book."

Knowing that Peter is a great nature lover, I asked if he had been on location with the picture DRACULA TODAY, and if he enjoyed location work?

"Location has been just up the road and in Chelsea of course," he told me. "I like locations on the screen. I adore westerns, and practically all westerns are done on location. As an actor, I don't care for location work because it is such a make believe medium that put me up a set where I know behind it is all plaster, packs of sandwiches, and where the 'Daily Mirror' is tucked in and people are having cigarettes behind there, then I know it's all make believe but put me up against a real, lovely wood, a real church or along a real road, I find it much more difficult to pretend because that's what acting is--let's pretend--against the real thing I'm not so happy. I love the real thing. I love the countryside and adore nature but I'm never quite so happy working against the real thing because I think that the country is so much bigger than mere mortal man, especially mere mortal actors, that it is far too impressive to try and combat. Plus the fact, the only part of filming I don't care for is post-synching, because anything you do outside you nearly always have to post-synch because you've got jets going over and motors going by and maybe several weeks or months can go by and you come back, and you may have done something else in between, and you come back and you are dressed in your ordinary clothes and you've got to redo it. When you are actually doing it with an instinct the way you say things must come out in the way you want or as near as possible to what you hope to obtain and I always feel you must lose something in post-synching. Of course, I do it, and I do it as best I can, but I always feel you lose something."

As Peter has appeared in so many films, would he ever like to go "behind the camera" as a director?

"No. I don't think I know enough about the technical side of it," he told me. "I might be able to help a few actors through what I've learnt and been taught. Beside that, the pressure on the director is enormous. It isn't just directing a scene. You've got to think about tomorrow's work, tomorrow's call sheet, you may be thinking about another scene. There are so many things away from your work as an artist. As a director, you've got to think about the budget, and have people buzzing 'round and breathing down your neck.'"

Hoping that Peter would not take the question the wrong way, I asked if he

could ever foresee himself retiring from films?

"No. I don't think actors ever retire," he said smilingly. "I don't think any of them could afford to. I don't think they want to. To me, most actors I saw when I was younger, say like Jimmy Stewart, John Wayne, Robert Mitchum and Kirk Douglas, now they've got marvellously grizzled. They're so much more interesting as people and far better actors. I know they can't play young men anymore, but I enjoy them after watching them all these years. Gary Cooper, I think, when he got ever more grizzled and aged became a much more interesting person to see. They became actors because they learnt about the business. They didn't go into the business as actors like most English actors, and bless his heart, whatever Gary Cooper played, he was still Gary Cooper, and that goes with most of them. English actors do tend to be able to play more of a variety of parts because they're allowed to, Peter Sellers and Alec Guinness for instance, whereas Kirk Douglas, who's a marvellous actor, if he played Henry VIII or a cowboy he would still be Kirk Douglas. That is what is sold. You sell Kirk Douglas to the people who want to go and see."

Most of Peter's films have been made in England. Was this because he hadn't received many film offers from abroad, I asked?

"I have turned down films abroad. I've never liked going abroad. I don't mind so much now, but I still don't relish it. My dear wife always said when you cut me I bleed woad, I'm so British, but I've always loved England so much and I feel very wretched when I've been away from it. I have not done films abroad only because I haven't liked the scripts, but if the scripts had been good I would naturally have done them. I think SHE was well worth going abroad for, although I was only away ten days."

Over the last couple of years, Hammer has branched out slightly into other fields of film making. How did Peter react to this?

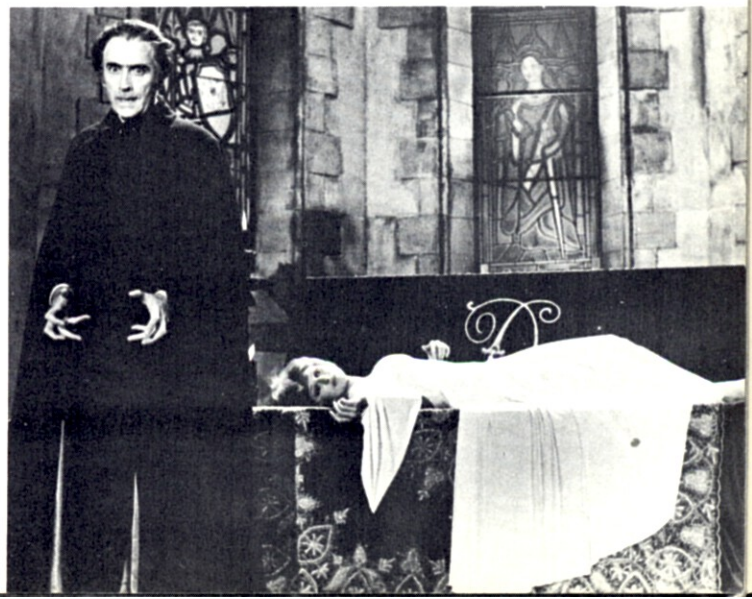
"You can't flood the market with this kind of picture, say with me in it, unless it is something pretty good, because if people see two or three bad ones with you in it, they'll stop going to see them. Hammer has been clever inasmuch as the next one I'll be doing for them, FEAR IN THE NIGHT, is not by any means a horror film. It's a mystery thriller. They're not getting away from the image, but they don't want to flood the market. They are now trying to start another kind of picture, like the comedy ON THE BUSES."

It was at this point that our talk had to be concluded, seemingly with a myriad questions still to be asked. As Peter walked with me to the door of his dressingroom, he told me that the more he did as an actor the less he seemed to know and the more he wanted to perfect. That, he assured me, was meant quite sincerely.

DRACULA TODAY is now in release in the United States through Warner Brothers. Peter also appears with Christopher Lee in THE CREEPING FLESH, a forthcoming film from World Films-Tigon directed by veteran Freddie Francis, and also in HORROR EXPRESS, a Scotia International release which also features Telly Savalas. Peter also recently did a brief walk-on bit as a sea captain in AIP's DR. PHIBES RISES AGAIN. He's as far from retirement as he can get.

Scenes from Peter's recent project for Hammer Films, DRACULA TODAY. Top: As Van Helsing's descendant, he confronts and does battle with Dracula in modern day London. Despite the modern setting, the film has retained a flavor of gothic mood and decor. Below are scenes of Christopher Lee in the role of Dracula from the film.





INTERVIEWS BY

Silent Running

OR: WHERE HAVE ALL THE FORESTS GONE?

...much more than
Trumbull's answer to 2001.

Douglas Trumbull has made one of the warmest, most charming science fiction films ever, even though it conveys a tragic, yet poignant, statement of timeless significance with firm dramatic impact. Only a handful of science-fiction films have succeeded in bringing a light, airy fantasy touch, lending an aura of charm, to their rather heavy themes. Moments in *PLANET OF THE APES* and *JOURNEY TO THE CENTER OF THE EARTH* had this quality, but more consistent were *THE TIME MACHINE* and, more recently, *ESCAPE FROM THE PLANET OF THE APES*.

SILENT RUNNING has a similar flavor of charm in the presentation of innocent, faithful personalities. In *THE TIME MACHINE*, it was the Eloi (the children surface-dwellers); in *ESCAPE FROM THE PLANET OF THE APES*, it was the modern-day, comic escapades of Zira and Cornelius; and in this one, it is a pair of small, waddling robots called Drones, who provide the film with a rare, curious humanity. As with *ESCAPE FROM THE PLANET OF THE APES*, light comedy and sentiment is the means by which this charm is communicated, and Trumbull's discretion as filmmaker prevents it from becoming cloying or pointless.

But more important than this charm, though just as significant, is its context, which is man's vital link with nature, and

this his fellow man. Taking place around the start of the next century, the film centers on one man who rebels against the destruction of the last of earth's forest and plant life, sent into space several years before for conservation purposes. He is also the only one among the crew members aboard one of the spaceships with any maturity, sensitivity, and conviction.

After regretfully, but necessarily, destroying his companions, and purposefully losing the other spaceships behind Saturn, he runs into many treacherous obstacles that challenge his faith towards the cause of saving the last of the domed forests. Once he successfully conquers them with fierce determination, he lapses into laziness and apathy, and the one remaining forest begins to die through his lack of purpose. However, when he is sighted by a spaceship once again, and is radioed to destroy the last tree, his initiative and determination return for a final and daring sacrifice.

The film thus poses an intriguing moral dilemma: that man's humanity is found in devotion to nature, but without obstacles to fight with for this belief, one's purpose deteriorates. A goal is important, and the fight for it, once its achievement has been reached, must never stop. There must always be something else to conquer, another seemingly impossible hill to climb, or one's purpose and happiness in life is destroyed.

The charm never sugarcoats or obfuscates Trumbull's theme, but serves to balance the drama of the piece, so nothing ever becomes too obvious or heavy-handed. The scenes where the Drones become the lone man's companions, stitching his wounds, playing cards with him and the like, allows

one to see that humanity can be found in anything, even in the most mechanical of man's creations. But first of all, and more importantly, are human beings and humanity. Without this, the world cannot exist for long, and Trumbull's film is a eloquent plea for sanity and humanism in science fiction has given us in quite a while.

Bruce Dern is, after about half an hour into the film, the only human character. His complexity of character is away from him in the early portions of the film, and so does subtly, but as it progresses, his performance becomes more nuanced and refined. Dern is a very dynamic actor, and Trumbull slips a few times at servicing his character through extreme closeups that reveal more theatrical than filmic performing technique. But in the final analysis, his overall performance is superb, revealing a depth in character rarely found in science fiction.

Technically and visually, Trumbull proves himself a master, as he did with his special effects for 2001. But he serves a greater purpose than mere technician by lending strong human values and admirable restraint in his first attempt at directing, and yet his style is never too slick or careless. His proportion of character and cinematics is surprisingly, pleasantly exact, but never too rigorous or mechanical.

SILENT RUNNING has a special kind of life, a unique quality that makes it much more than Trumbull's answer to 2001. It is a thoroughly engaging little film, and so successful that even the Joan Baez songs used in it seem entirely appropriate in context. A sad, yet curiously hopeful, piece of cinema, it deserves its growing, specialized audience.

RAY ANDERSON & SHIRLEY MEECH

ing

DONE?

Trumbull:
Making movies is fantasy land.

In March a motion picture with the evocative title of *SILENT RUNNING* had its premiere at Radio City Music Hall in New York City. This movie is equal parts science fiction, ecology, and human drama. For 90 percent of its length it is a story of one man alone in a ship in deep space, trying to preserve the last surviving plant life of a pollution-shrouded Earth. His only companions on this desperate flight are three remarkable robots, called "drones."

A drone is three feet tall; it has two legs and a manipulator arm, but it is not humanoid in shape

Background: Astronauts Ron Rifkin and Jesse Vint plant explosive charges that will destroy the last existing specimens of Earth's forests, housed in vast terrariums orbiting the sun. The pale disc of distant Saturn is seen against the lattice work of the terrarium dome in the background. Douglas Trumbull's exciting new science fiction film from Universal portends the ecological doom of planet Earth.

or appearance. It moves in a fluid, strangely non-mechanical manner--and it doesn't work by hydraulics, pneumatics, mirrors, magic or trick photography. It is obviously far too small to contain a human being. Or is it?

The drones and their startling power source are the original idea of 29-year-old Douglas Trumbull, who makes his debut as a director with *SILENT RUNNING*. Trumbull was made famous by his "ultimate trip" light show and the beautifully conceived and executed space sequences of 2001: A SPACE ODYSSEY, and did the special optical effects for *THE ANDROMEDA STRAIN*. He is an artist, a designer, an inventor, a camera engineer, a writer, a director--and in the opinion of many who have worked with him, a genius.

The film stars Bruce Dern as the lone astronaut, Lowell. Dern has appeared in two dozen motion pictures, including *THEY SHOOT HORSES*, *DON'T THEY?* but his most meaningful and memorable roles are his two most recent films. He says of *SILENT RUNNING*, "I'm prouder of more moments in this film than anything else I've ever done."

When one first comes upon the notion, Dern seems an unlikely choice for the demanding starring role. *SILENT RUNNING* is Lowell's story; for nine-tenths of its length he is the only human being in the movie. In this solitary confinement Dern is faced with the extraordinary challenge of developing the character in the absence of interaction with others. His past roles are a succession of beady-eyed malevolents, often not bright or with a screw loose somewhere. "Sickies," he calls them. "I've been fourteen years now an actor, and I've always eaten babies or played some sick goddam guy in everything I've done."

On meeting him, however, there is nothing about the friendly, casual Dern to remind you of the sickies. Tall and lean, with a mane of curly reddish hair going grey, the 35-year-old actor is an intelligent and spellbindingly articulate talker with a rarely-encountered combination of emo-

SILENT RUNNING A Universal Release. 3/72. In Technicolor. 90 minutes. A Michael Gruskoff/Douglas Trumbull Film. Produced by Michael Gruskoff. Directed by Douglas Trumbull. Associate producer, Martin Hornstein. Screenplay by Deric Washburn, Mike Cimino and Steve Bocho. Director of photography, Charles F. Wheeler, A.S.C. Sound editor, John H. Newman. Set decorator, Francisco Lombardo. Music composed and conducted by Peter Schickele. Songs sung by Joan Baez. "Silent Running" and "Rejoice In the Sun," lyrics by Diane Lampert and music by Peter Schickele. Film editor, Aaron Stell, A.C.E. Special effects, Richard O. Helmer, James Rugg, Marlin Jones, Vernon Archer and R. L. Helmer. Special photographic effects, Douglas Trumbull, John Dykstra and Richard Yuricich. Special lighting effects, Harry Sunby. Special electronic consultant, Joseph Byrd. Video consultant, Tom Piskura. Sound, Charles Knight. Re-recording, Richard Portman. Wardrobe advisor, Ann Vidor. Makeup, Dick Dawson. Titles consultant, Richard Foy. Special designs, Wayne Smith, Richard Alexander, John Baumbach, Leland McLemore, Bob Shepherd, Gary Richards and Bill Shourt. Drone units, James Dow, Paul Kraus and Don Trumbull. Production manager, Martin Hornstein. Script supervisor, Raymond Quiroz. Assistant director, Brad Aronson.

Lowell Bruce Dern
Wolf Cliff Potts
Barker Ron Rifkin
Keenan Jesse Vint

Introducing as the Drones

Mark Persons
Steven Brown
Cheryl Sparks
Larry Whisenhunt



Dern:

...here was Trumbull, this chubby little kid, saying, 'Gosh, it's nice to meet you...'

tional depth and analytical nature. Asked what *SILENT RUNNING* is about, he gave a complete recounting of the story from opening titles to closing credits, including camera angles and sound effects. His synopsis, told over cheeseburgers and Cokes at a Malibu restaurant, ran 45 minutes, half the actual length of the movie. Six months and another important movie role had passed since he had played Lowell, but as he talked he visibly slipped back into the character, speaking of the events as though remembering the experiences of this man who lives and dies in a future century.

"When the movie opens I'm swimming in a lake by a waterfall. There are birds and little animals all around--rabbits, squirrels, hawks and doves. I feed them and wander around barefoot watering plants. It's a very lush, green area, with cypress trees, redwoods, flower fields, cantaloupe patches and all that. Some guys come through in tiny cars, smaller than golf carts. You follow them out and discover another section of this place--a big cargo area. For the first few minutes it's looked like we're in Big Sur or Carmel or some place like that, but now you see that all of this is indoors.

"These men go up to a recreation room with a circular pool table and a Versatran in it, and the Versatran plays pool with them. It's a big machine, made by the American Machine and Foundry Company, that can be programmed mathematically. It's used today to pick up radioactive isotopes, but this one can do much more intricate things, like washing dishes and playing pool.

"Then I come into the living quarters and go down a long hallway and into the kitchen, and start washing some vegetables. I push a button; the shutters on the kitchen window slide open and you see stars outside. Now up to this point the camera has never stopped moving, discovering. Then from outside the window, it pulls back, further and further back, and outside the window are the words 'American Airlines Space Freighter - USS Valley Forge,' and an American flag. Now you can see that we're in a ship, a space freighter about a quarter of a mile long. On the sound track you hear Joan Baez singing the title song, and a voice saying, 'On this first day of the new century, we dedicate these ships and the brave men...' It goes on, telling of hopes for a future when the plants can grow on Earth again, and the forests and gardens can be brought back. It's really breath-taking, every time I see it--I've seen it fifty times.

Above right and left, the control panels within the space freighter "Valley Forge." There are 104 small video monitor screens in the control room, with numbers and oscilloscope traces and designs and graphs flashing across them all the time. Trumbull made 104 separate 45-minute video tapes for those screens.

"During all this the camera is still pulling back, until you see that this ship is one of a fleet of space freighters, twenty million miles out in space. Then the camera travels along the ship, and from the outside you see the giant geodesic domes at one end. The forests are inside them--the domes are like giant terrariums, filled with the last actual forests and grass and flowers of Earth.

"There are three other astronauts on the Valley Forge besides myself. The others have been assigned there for six-month hitchhikes, but I've been eight years in the project. I'm a botanist as well as an astronaut, up there primarily to maintain the forests. I wear a ski suit--it looks like a spacesuit in the movie--with backpacking patches all over, from places like Sierra Nevada, the Rockies, San Geronio, and Mount San Jacinto. There's a Pack It In, Pack It Out patch and a Smokey the Bear patch.

"The fleet gets a message from Earth, saying that we are to jettison all the domes and blow them up. The project has become too expensive, and Earth doesn't want to go on with it. They're learning to accept plastic flowers and plastic fruit and plastic trees, and nobody cares enough any more.

"The other three guys get ready and go around setting the detonators to blow up the domes. When all the domes are jettisoned they'll take the ship back to Earth orbit. They destroy four of the Valley Forge's six domes, but I decide I'm not going to let them do that to my forest, the one I'm always in. When one of them comes into my forest to blow it up, I have a fight with him, and I break his neck. It's an accident. He's dead, and the other two are in the other remaining dome, getting ready to blow it up. I seal them in there and set it off myself. But I had to--I'm never a heavy or a villain in any way whatsoever.

"Then I pirate the ship away, with the one dome, and take off toward Saturn. I have communication with the fleet but they don't know that I killed the others. I lie my way through the escape, telling them I have had an explosion, I can't set off the detonators, I can't control the ship. They say I'm heading for Saturn, and no one's ever been that far before. They tell me they'll never be able to save me--they'll look for me but the chances are one in a million of ever finding me.

"With me on the ship are the three robots, called drones, that do the heavy work on the ship. I've been hurt in the fight; my leg is badly cut.

The drones operate on me and save my life by fixing my leg.

"So we go through the rings of Saturn, and if you've seen 2001 you can imagine what Douglas would do with that. The trip through the rings is really heavy, really beautiful. And it's very rocky, like going through a hurricane.

"We come out OK, except that we lose one of the drones. They were out on the hull of the ship and he couldn't get back inside in time. There's no more contact with the fleet now--I'm out of radio range. I'm left with the ship and one dome and two little drones.

"Then the movie becomes the story of the relationship with these two boxes. They look like little floor heaters or something. I name them Huey and Dewey, and they follow me everywhere I go, like two little children. I teach them how to play cards, how to plant a tree, how to take care of the forest, how to play pool, how to maintain the ship; I teach them how to do everything. I have the millennium thing then. I'm alone, I have the forest to go to all the time, I have organic food that I grow in the garden, I have nobody to bug me, I have nothing to maintain, I'm on my own. It's the perfect hermitage. And it isn't enough.

"The relationship with two boxes isn't enough. I communicate with them, but they don't speak, they don't make any sound. I need human companionship and I don't have it. I start to go downhill--my mental state starts to deteriorate. I injure one of the boxes with a car and almost break him to pieces, and have to mend him with an operation. I can't really fix him--he's crippled, totally helpless.

"And then the forest begins to die. I go to my microscopes, I go through the lab; I can't figure it out. Naturally, this is the final blow. I come running out of the forest and down the hall--you don't see me running, you see my point of view, of the Muir Woods, where I wish I was. It's beautiful, with the light slanting down through the trees. And on the sound track, Joan Baez sings 'Rejoice In the Sun.'

"That night when I'm asleep, voices start coming in on the radio. It wakes me up and I go to the control room. A ship from the fleet is calling. I'm completely dumbfounded that anybody ever found me or even tried to find me. They've been looking for me all this time. They're amazed that I made it through the rings of Saturn and that they were able to locate me. They say they'll be docking with my ship in two hours. And suddenly I realize that I'm caught.

"And at the same time I realize something else. I know why the forest is dying, and I know what I have to do to save it. Because one of the men on the other ship has said that it's amazing they were able to find me--it was like looking for a needle in a haystack--because they couldn't see the ship, there in the shadow of Saturn, on the dark side of it, so far from the sun. And I turn to



Huey and Dewey and say, 'The sun! Of course, that's what it is--the sun!' I've realized that there on the dark side of Saturn where I'm hiding, the forest isn't getting the light it needs. Of course, I should have realized that before, but--I've been going downhill mentally, out there alone.

"But now I know. I run and start setting up huge lights all over the forest. I throw the switch; they light up, and I say, 'It's gonna work. It's gonna work.'"

"Then I sit down and tell Dewey that all he needs to do from now on is take care of the forest--do nothing else, just take care of the forest. I start crying. I tell him I just can't handle it anymore, things just didn't work out with me. And I put my arms on him, like a hug, and say, 'Good luck, Dewey.'"

"I leave him there and take Huey upstairs with me. I push a button and send Dewey and the dome off--I jettison the dome free and clear in the sky. Then I start arming the last set of explosives that were never used. While I'm doing that, I tell a little story to Huey. I say that when I was a little boy, I put a note in a bottle, with my name and address, and threw it into the ocean, and I never knew whether anybody found it or not.

"Then the camera starts a long pull-back. We're sitting on the floor in the kitchen, with explosives all around us, and my hand on the red button. The dome is gone, Dewey is safe with the forest. The camera pulls back from the ship, way back. And the whole screen just goes BOOM and I blow the ship to smithereens, myself and Huey with it.

"The screen is blank. Then you see a little trickle of water, and the little kid's watering can which I used all the way through--the camera pulls back, and you see Dewey's hand. He's watering the flowers. On the sound track Joan Baez sings 'Rejoice In the Sun,' a really beautiful song. As the camera pulls back, you see Dewey and the dome. The dome gets farther and farther away. Because of the lights, it looks like a Christmas tree in the sky.

"And you realize that if we ever want to clean up the pollution on Earth, the dome is still out there being maintained by the drone. We still have a chance. And that's what the movie is about."

After relating the dramatic, moving final scenes of *SILENT RUNNING*, Dern spoke of other aspects of the movie and his career.

"I had read some science fiction. My great-uncle Archibald MacLeish, the poet, saw me reading some comic books when I was a kid and gave me some science fiction stories to read. The first one was *I Am Legend*. I loved that. Then as I got older I read some of Bradbury's things, and liked them. But space science fiction I knew nothing about."

SILENT RUNNING came at a low point in Dern's career. He and his agent had agreed that

Above right, the apathy of the three younger astronauts sent to assist Lowell in tending to Earth's last remaining botanical specimens reflects the prevalent attitude on Earth toward the program. When orders are received that the project is to be terminated, Lowell attempts to protect his own forest from destruction (above left).

the way to better roles was to quit playing sickies, stop accepting that kind of role. "I didn't work for eight months. 1970 was the worst year of my life." Then he got a call to meet Doug Trumbull at his "shop" in an industrial area of Canoga Park.

"All those factories, all those drill presses and saws. I felt I was at the absolute bottom of my career. But here was Trumbull, this chubby little kid, saying, 'Gosh, it's nice to meet you. We saw some film of you last night and you were just super.'" Together they went down to Terminal Island, near Long Beach, to see the abandoned aircraft carrier where the spaceship interiors were to be filmed. "Well, we'll call you," he was told, and left certain he would not get the part. But before he got home, Trumbull had called and left message that the role was his.

"This part is luck of the most extraordinary kind," says Dern. "Whoever got this role would have it made. This was the breakthrough for me; I can't say now that I never got a chance at bat. In all the movies I've been in, I've never been ashamed of my work, but I've been ashamed of a lot of the movies, or embarrassed by them. I didn't know who Douglas was, and I'm sure he didn't know who I was. He's filmed sequences with models and things, but he'd never directed an actor before. Once we got together we really hit it off super. He's a very easygoing kid, and his mind deals in these things. He gets a kick out of looking out there and thinking of what could come from there.

"But after I finished my part of *SILENT RUNNING* I thought, now what if this kid doesn't know what he's doing and it looks like Hermosa Beach here of something? I mean, I knew my acting was very good in the picture, but it doesn't mean anything unless it's backed up by the effects and the look of the picture. The first time I looked at the rough cut of the film it was full of 'scenemissing' strips--blank pieces of leader where effects were to go. And I thought, 'Oh God, it'll be airplane model time.' But when I saw it all put together--man, I couldn't believe it. The kid had done things--those space freighters looked real.

"In the control room there are 104 small video monitor screens, with numbers and oscilloscope traces and designs and graphs flashing across them all the time. He made 104 separate 45-minute videotapes for those screens. That really pays off in the control room. And the voice tracks, when I'm talking to the other ships--he went down to Houston and they recorded these

Dern:

...after I finished my part of *SILENT RUNNING* I thought, now what if this kid doesn't know what he's doing...

NASA tracks for him. It really makes it sound official. We made *SILENT RUNNING* for a million three hundred thousand, and it looks like a ten million dollar movie.

"It got a GP rating. Anybody from 5 to 75 can understand it and have no trouble fathoming it, and they're moved by it for different reasons. The first time we showed it to a big audience, at a sneak preview in Denver, there were 800 people--kids, old people, all kinds. At these screenings they give out opinion-poll cards, and usually get back about one-third of them. This time they gave out 800 cards and got 590 back, an enormous return. Ninety percent of the cards came back marked either 'Excellent' or 'Very Good.' Of the other ten percent, all but four were marked 'Good' Only four out of 590 said 'Fair.'"

"You can make comments on the cards, too. Now, there's one very emotional scene toward the end of the picture, in which I'm sitting on the ground by Dewey, talking to him, and I put my arms on him, like a hug. And on an audience card, one of the four who didn't like the movie said, 'I didn't like it when he made love to the drone.'"

"These drones will break your heart, I swear to God they will. They make little movements--when I yell at them, they tilt over as if to hang their heads. When they're impatient they tap their feet. When I'm operating on one of them, I ask his little friend to leave, to go get something for me, and he won't go. He tilts around to see. Their creativeness really helps the picture, because it endears them to you all the more.

"You know, everybody has a dog or a cat or some kind of pet, or a kid, or a car, and you give it a name. That was the big thing on this picture. When we first started, they didn't want me to have that kind of relationship with the drones. They wanted it to be more tongue-in-cheek. And I said no. I said, it has to look like I'm their buddy and they're my buddies, and they go around with me and do everything I do, like two little dogs or kids would follow me around. And I have to name them. If I address them like it's a joke or like they're not really dependent on me or I'm not depending on them, it doesn't mean a thing. Because at the end, if I die, you have to be pulling for these little kids, these little things. You have to feel that they are human, or something identifiable, something living. You have to believe that even though it's a box, it has a personality and a

Dern:

I've been fourteen years now an actor, and I've always eaten babies or played some sick goddam guy in everything...I'm prouder of more moments in this film than anything I've ever done.

mind. Douglas fought me for about a day, the week before we started shooting, because he wasn't sure of that. Then the very first scene of the very first day, he said, 'OK, show it to me my way first.' So I did the scene his way first, and then did it my way. He decided this was better than the tongue-in-cheek approach. Now he says it would have been a disaster the other way.

"It's a movie about a person and relationships, rather than like 2001 where you didn't care about the men at all. In this one it's like a guy up there with two kids or two dogs. That's what makes it heart-breaking. The human emotion, the human involvement. And the contrast to it.

"I went from this to play a role in *THE COWBOYS*. It's John Wayne and myself and a bunch of little boys. I have to kill John Wayne in the movie. In 42 years of movies he's dies several times, but he's never been killed in a confrontation before. I shoot him. In the back. Halfway through the movie.

"It's a very good role--the worst guy that ever lived. Now I'd been doing that for years like falling off a log, playing guys like that. But after I did this movie, *SILENT RUNNING*, I couldn't--I didn't want to do that part afterwards. I'd had a taste of being a winner. It took me a long time to get back into it, to really be a sickie again."

Jim Rugg, who has been a special effects man for 16 years (three of those years for television's *STAR TREK*), says of *SILENT RUNNING*, "It was a strange way of making a picture. We all felt that we were doing something unusual. The grips and electricians and other people who worked on it all got spellbound by it. We'd all love to work for Doug Trumbull again."

Richie Helmer, another special effects man on the picture, enthusiastically agrees. "Trumbull's place is the new capitol of the film world. It's where things are happening that aren't happening in Hollywood."

Although *SILENT RUNNING* is a Universal release, it was not made at that studio; it was filmed at three unlikely locations. The spaceship interiors were shot in the gutted hulk of the USS Valley Forge, a decommissioned aircraft carrier awaiting the scrappers' torches at the aptly-named Terminal Island Naval Facility. The interiors of the domes were done inside huge Hangar Number One at the Van Nuys Airport. The building of models and miniatures, the photography, optical effects and editing, all were done at Trumbull's shop in Canoga Park, miles across the San Fernando Valley from the rose-beige buildings of the sprawling Universal Studios lot.

The shop is in an old industrial area near the railroad tracks. On the dusty street without curbs or sidewalks it seems incongruous in its fresh white paint, crisp rectangular lines and shiny strips of burglar alarm sensors on the door. It seems to be a nexus, a place where for a small space another world touches this one.

Inside the door is a tiny reception area, where the visitor is immediately confronted with space-flight and the future. On one wall is a poster for *SILENT RUNNING*--a view down the length of the ship, against a field of stars. On the wall ahead is a painting, by Trumbull, of a Mariner-like probe in orbit around a green planet. Above the receptionist's desk is a larger painting of an early concept of a scene from the movie. It is a view of a partly enclosed area on the superstructure of the ship. In the background hangs Saturn--huge, lambent, with tilted rings. Stars are visible around and through the spaces of a catwalk along the open spine of the space freighter. A drone with its work light on is striding along the catwalk, one four-toed foot forward. It is an altogether striking painting. And it bears Trumbull's signature.

Entering the office, we found ourselves at the heart of *SILENT RUNNING*. Photos and drawings from the movie covered the walls. A drone stood

in one corner as if waiting for its next orders. Several director's chairs were scattered around a long table, and there was Douglas Trumbull, looking younger than his 29 years and wearing a shirt with patches on it like Lowell's. His eyes lit up with enthusiasm as he spoke of his creations.

"I'd never directed in my life," he says, "so directing the movie was a lot of fun. I get a terrific amount of pleasure in designing things and making mechanical things that work. Making movies is fantasy land.

"I wrote the original treatment for *SILENT RUNNING* about two years ago. It was based on the drones--I had the idea for them first, and started designing a story about three drones and a man on a spaceship. Then Mike Cimino, Derek Washburn and Steve Bocho wrote the screenplay, building on this idea. I had seen a movie called *FREAKS* by Tod Browning. It was about a group of sideshow people, and one of them was a guy without any legs. He was a good actor and an interesting character. He walked on his hands--it was absolutely incredible. He could stand on one hand and drink from a cup held in the other, like a bird perched on a table. And I thought, you could make a robot that way. You could put a robot body on a guy like that and nobody would be able to figure out how it was done. And it works terrifically. I've even had professional special effects people look at the pictures and say, 'You must have done that with pneumatics, or hydraulics, or some kind of offstage control.' It just defies the imagination, as to how they were done. The whole idea of the drone design is to make it not look like a head or shoulders. There's no face to it, hardly even a front or a back to it.

"We started out by checking with the Veterans' Administration here in Los Angeles, and I met George McCart, who had lost his legs in Vietnam. He was too heavy-set and burly to be a drone, but he was a really good engineer-designer and helped us design the drone outfits and work on the models. He also helped us find the other people. We made some contacts through Children's Hospital and UCLA's center that makes prosthetic devices. There were no problems, but it took a little time to ferret them out and interview a lot of people, to find out who could do it. Finally we had four kids as drone operators: Cheryl Sparks, who's 18; Larry Wisenhunt, 17; Mark Persons, 23, and Steve Brown, 15. They worked out just fine--they're super people to work with.

"The drone bodies are made of a very lightweight plastic, but still they weigh 20 to 30 pounds. When an operator was actually working inside one, we removed the metal arm from the front--that arm alone weighs over five pounds--and replaced it with an artificial one made of the same lightweight plastic as the rest of the body. Still, it's difficult to carry around a 20 or 30 pound plastic suit, for anybody; so they didn't have much endurance. We worked that out with a two-wheeled dolly, the kind you'd use to move a refrigerator. It had an extended tongue on the front so that we could slide it under the drone outfit, tip it back and wheel them around the set, to conserve their strength. And the suits come apart--the louvered section of the front just pops right out, so between takes they could drink a Coke or something. Getting one all suited up is a pretty tricky operation which takes about 15 minutes.

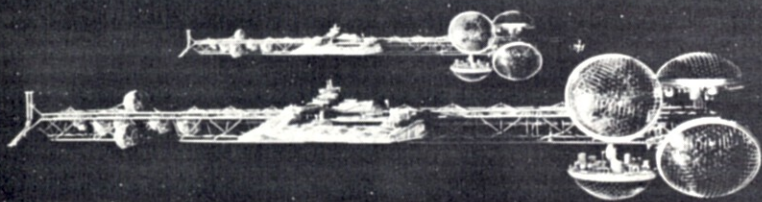
"We had things all worked out on the ship, too. The ship isn't at a pier; it's backed up to within 15 feet of a jetty, with a very steep ramp going up to the fantail of the ship. We had an electric stairway elevator installed on the ramp so that they could just drive up to the dock. There we had a set of wheelchairs to take them the 600 feet to the middle of the ship, where there was another elevator. It took them up to the shooting area, with another set of wheelchairs waiting there.





Left, Bruce Dern as Freeman Lowell waits for a falcon to return to him in one of the doomed forests of Earth. Of his acting career, Dern says: "I've been fourteen years now an actor, and I've always eaten babies or played some sick goddam guy in everything I've done. Now I'd been doing that ten years like falling off a log playing guys like [Dern]. But after I did this movie, SILENT RUN, I couldn't--I didn't want to do that part any more. I'd had a taste of being a winner. It took me a long time to get back into it, to really be a sickie again." Right, Lowell is kept company on his long, silent voyage by three little robots called "drones," here teaching them how to plant flowers and play cards. At bottom, we see the secret of the drones' lifelike locomotion, here, Cheryl Sparks as Huey with Dern during a break in filming. Of the drones Trumbull said: "I've had professional special effects people look at the picture and say, 'You must have done that with pneumatics, or hydraulics, or some kind of offstage control.' It just defies the imagination, as to how they were done."





Above, the space freighter "Valley Forge" and a companion ship in deep space orbit around the sun, part of a fleet containing the only botanical specimens extant from Earth, where all vegetation has died. *SILENT RUNNING* is based on an original story by its director, Douglas Trumbull.

About thirty wheelchairs were in use on the ship, and we had to widen all the doorways so they could get through. We went around with gas torches and cut out the watertight doorways, which were oval-shaped and raised about eighteen inches from the floor.

"That was our biggest problem in shooting on the ship--those doorways, and the very small rooms and narrow corridors. Some of the space-ship's cargo areas are part of the aircraft carrier's hangar deck; that's really a giant area, 800 feet long. But in most of the ship the rooms are extremely small, built to pack in as many people and as much equipment as possible. A couple of the most important scenes in the movie take place in the operating room, which wasn't really an operating room. It was more like a closet. We had to get a whole crew, actor, operating table, camera, lights, etc., into this tiny little room with a seven-foot ceiling. We were really lucky if we had room for the cameraman's head between the camera and the wall. Normally in motion picture shooting, the sets are made of wood, just knocked together with no ceiling. If you want the camera in, you just take a wall out. You can't do that when they're half-inch steel bulkheads.

"We used an Arriflex camera much of the time, so in a sense it was possible to walk out of one room, down the corridor and into another room, filming all the way with the Arri carried on the cameraman's shoulder. We even used the Arriflex on the front projection. It's the first picture ever made with a front projection machine as portable and compact as this one.

"The principal photography--the scenes with the actors--was completed in 37 days on the carrier and in the Van Nuys hangar. Very short shooting--like a cheap motorcycle movie in terms of the scheduling. Then we spent seven months at the shop shooting the sequences involving the ship in space, and the optical effects.

On the subject of his career and background, Trumbull says, "I'm not a degreed engineer; I don't have a degree in anything. In high school I was interested in architecture and art, and used to read some science fiction--Heinlein and Bradbury, and so on, but never really very much of it. I went to El Camino Junior College for about a year and a half, taking a basic architectural course which involved some design studies and some illustration. I got very interested in art and

dropped the architecture, then dropped all my other studies altogether to start painting on my own. I quit school and got jobs with advertising agencies, doing technical illustrations. Finally I worked for Graphic Films, in Hollywood. They needed very tight rendering type artists for animated promotional films for NASA and the Air Force, about space. So back in 1962 and 1963 I was doing pictures for the Air Force, about the Apollo project."

One of these films, *TC THE MOON AND BEYOND*, was seen by Stanley Kubrick at the 1964 World's Fair. Kubrick later studied more of Trumbull's work and hired him as a special effects supervisor on 2001. He worked on the movie for three years, and his slit-scan effect gave it the tag line of "The Ultimate Trip." After 2001, he supported himself by making commercials and titles, such as the ABC logo, and developed his idea for the science fiction movie which he would call *SILENT RUNNING*.

"I made the title up, and everyone says it sounds like a submarine movie. Well, that's exactly what it sounds like. 'Silent Running' is a term in submarine warfare, a desperation maneuver in which all the engines and everything that makes noise are turned off so the sub can't be detected. Debris is thrown out to convince pursuers that the sub has been hit. In *SILENT RUNNING*, Lowell decides that the only way he can save the forest is to use that exact same tactic. He has the drones push empty cargo modules out into space, and he radios the other ships that there's been an explosion and he's out of control. They see the debris on their radar screens and believe him. Then he takes his ship through the rings of Saturn. He knows he's taking a chance. It's like the cowboy trying to get away from the Indians by jumping into the rapids, hoping he can survive. Bruce is great in the movie, just great."

From the office, Trumbull took us into the interior of the ship. He pushed aside a black backdrop curtain and we entered a large open work area--and stopped in mid-stride at the sight of the ship. Resting on a support scaffold which is painted black like a backdrop, it appeared to be floating in space. Twenty-six feet long, in scale to the quarter-mile-long space freighter, it is a solid section containing the living quarters, control room and cargo deck. At one end the multifaceted fuel cells cling to the ship, like rust colored crystals that have formed there; at the other end, the six domes cluster together, protecting the last forests and gardens of Earth.

"Our ship here is like the one in 2001 in some ways. Very long and slender, a good basic design. I did a lot of the supervision of the models in that movie, and got involved in some of the basic design. Harry Lang, the over-all designer,

came up with one ship that had a big ball on one end, followed by some lunky-looking tanks and solar panels and a big nuclear engine. It was really an ugly looking thing, just a bunch of junk on a steel pole. Construction was actually started on that model. But Con Pedersen and I started going berserk, it was so ugly. We got permission from Kubrick to start some designs of our own. Pedersen did most of the design. After we got the basics worked out, simplifying the design, we made a three-foot model which Kubrick approved. Then it went back to Harry, who did all the slick designing of the modules and such.

"The structure of the Valley Forge, here, is much more intricate and much more believable than the ship in 2001. This is a very complicated space-frame structure of real stressed members and all, that we copied roughly from the Expo Tower in Osaka at the 1970 World's Fair. It's really a beautiful shape. This 26-foot model is very delicate. Move it at all and pieces come off." With a fingernail, he flicked off several pieces of trim. "We can't even get it out of this building. American Airlines was interested in making it a mobile display, but it would cost about \$30,000 to ruggedize it enough to move around like that. It would cost us \$3,000 just to take it the 25 miles to Hollywood. The real spine of the ship is a steel bar through the center, and the core of the living quarters and controls section is plywood with styrene plastic over it. All the fine detailing on the outside of the ship is parts from 650 German army tank model kits. Little hatches and doorways and such, all glued on."

Trumbull proudly showed us the set-up with which he does the unique "light show" effects which have made him famous. "It's called slit scan, for lack of a better name. It's what I call a streak photography process, in which the shutter of the camera is open for a long period of time while some image is being accumulated on the film. The most important thing in that kind of effect is to make it fully dimensional. The 'corridor' in 2001 was really planes of light that come from almost infinity to very near. There is just a simple light source that starts at infinity and moves up very close during the exposure of a single frame, with the camera keeping it continually in focus. At the same time the light is being modulated in a very complex pattern so that it scans the light onto the film in a dimensional effect. It's like photographing car headlights at night with the shutter open--you get streaks of light. If you had the cars blink their lights off and on in unison, you'd get streaky dots. And if they all drove in a certain pattern, you'd get a pattern of the streaky dots. And just taking that concept to the extreme in making a device that modulates





Above, distant Saturn as seen through the geodesic superstructure of the space freighter "Valley Forge." Trumbull takes us on a trip through the rings of Saturn in *SILENT RUNNING*, a concept which was considered and abandoned by Stanley Kubrick for his 2001: A SPACE ODYSSEY.

the light into a very complicated pattern and accumulates it onto film, changing it a little in each frame so that it appears to be coming toward you. This slit scan device here is only 4 x 6 feet--the one I used on 2001 was 6 x 15 feet. It shoots through two panes of glass which can move against each other to create moiré patterns. This whole thing shoots automatically, in total darkness. It runs itself up and down on tracks, opens and shuts its shutters and cycles the optical matte, all automatically. It's my invention."

Next he explained and demonstrated the front projection technique which was used to produce the backgrounds for the domes in *SILENT RUNNING*.

"In front projection a background is projected onto a special retro-reflective screen made up of thousands of glass beads which reflect light directly back to its source. A projector is mounted with a half-silvered mirror in front of the lens, at a 45-degree angle to it. The camera is behind the mirror, looking through it down the beam of projected light. Being 50 percent coated the mirror reflects, but you can also see through it. The camera and projector have to be lined up on exactly the same optical axis. You can't see the image on the screen from any other angle, just from the position of the light source. The beads in the screen intensify the light so that if you walk in front of it, the screen seems many times brighter than the light hitting your face and clothing. This technique was conceived many years ago but hadn't been used much. We used it to produce some of the best projection opticals that have ever been done, for *SILENT RUNNING*.

Leading the way around the shop, pointing out models, miniatures and various mechanical and electronic devices, Trumbull continued, "That's one of the domes, separated from the ship. One of the forests. We made a model dome about 18 inches in diameter. Then for the interior shooting of the forest we made an eight-foot-diameter model dome, with a wall behind it, and shot still photographs of it from all angles. We put those in this machine so that our forest was a 40-foot-diameter green area--trees, ferns, a pond and all. Behind that was the big screen on which we projected the dome. So there was the dome up there, with stars and Saturn or the sun outside.

"This is a microscope set-up I built for *THE ANDROMEDA STRAIN* and used again for this

Trumble:

I'd like to do our next production in cinerama--it will involve something so visual and trippy that it's going to be the all-time visual extravaganza. It will be science fiction, of course.

picture, filming down through a microscope on some integrated circuit parts. It has a television camera that shoots through it, and I watch what I'm doing on the television screen. It's used in a scene where Lowell is altering the circuitry of the drones, to reprogram them to do things they weren't originally built to do.

"This is the part of the ship where the domes are attached. Any other kind of module could be attached, but for this purpose it's the domes. When they're jettisoned, small explosive squibs are used to blow them off, and the rockets fire. We had this thing mounted on the ceiling, and the camera was filming straight up, the way we filmed some of 2001. Anything that falls goes off in all directions, rather than falling 'down,' when the camera is shooting straight up at it. We filled the cavities with flakes of mica and filmed it in slow motion, about 125 frames a second--the usual speed is 24 frames a second. It looks like a real rocket launch--like all this frozen liquid oxygen breaks loose and floats around in space.

"James Short and I built this for *THE ANDROMEDA STRAIN*. It's a high-resolution television system with 2000-line resolution. Normal is 525 lines. We filmed right off that television tube. And this--we call it the Magic Box, but it's really a pretty sophisticated piece of electronics--allows you to alter the image and flop it positive and negative and left and right, posterize it and solarize it and digitize it, and all kinds of things like that."

The shop contained a number of other things used in *SILENT RUNNING*--a disembodied drone arm, one of the astronauts' small cars, and a rotating ring with lights which was used to produce a Saturn effect. There was even a section of the ship's exterior which included Lowell's "kitchen window."

Near the end of the interview, Trumbull remarked, "We're between projects here. We delivered the final cut of *SILENT RUNNING* to the lab last week, and we're only starting to make arrangements for the next production. It will be science fiction, of course. It takes place on Earth in about 2036. If we possibly can, I'd like to do it in Cinerama--it will involve something so visual and trippy that it's going to be the all-time visual extravaganza. It's time to really do it."

Leaving the work area on our way out, we paused by a lumber table on which potted plants were basking under fluorescent tubes. Only the ornamental pepper plant seemed to be thriving; the coleus were leggy and pale, and the leaves of the bromeliad and day lily were shriveling at the tips. "Little project here," said Trumbull. "Not going too well. These special fluorescent tubes are supposed to supply light that's within 95 percent of real sunlight. But some of the plants are suffering. I think the problem is that it needs to be turned off at intervals. It's on 24 hours a day, now that the company is between pictures and the staff isn't keeping regular hours." He touched the glossy leaves of the pepper plant apologetically. "There just isn't anybody around any more to really care for the plants."

At right, director Douglas Trumbull supervises the rehearsals on the set of *SILENT RUNNING* with (top three) star Bruce Dern and (bottom) two of the drones. The 29-year-old Trumbull is the primary creative force behind the film, which marks his debut as a director. Trumbull is something of a hybrid, being both a fine painter and a technical wizard. His star, Bruce Dern, refers to him with mock disrespect as "the kid."



I can't help thinking that somewhere in the universe there has to be something better than man...has to be.

Taylor, Apes!

Pauline Kael, one of the toughest critics alive, startled everybody by proclaiming in "The New Yorker" that *PLANET OF THE APES* was "a very entertaining movie" as well as "one of the best science-fiction fantasies ever to come out of Hollywood." This set a pattern for a remarkable set of reviews, with Kael also commenting that it had "the ingenious kind of plotting that people love to talk about" and "the timing of each action or revelation is right on the button."

Even more surprising was Joseph Gelmis in "Newsday," who called it "remarkable, original, forceful, memorable, unique. A first-rate science-fiction adventure with serious moral, theological, and social implications." Even more analytical was David Watson in "Sight and Sound" magazine in England, with "Superior SF" all the way, and a clever amalgam of lucid comedy and haunting meetings with the unknown."

But some critics were often tersely negative, with "Time" saying that "on the screen the story has been reduced from Swiftian satire to self-parody," and deprecatingly favorable reviews like Judith Crist's, who said on the NBC "Today Show" that it was "good science fiction fun for 15-year-olds of all ages...It's kiddie fun--but bearable, thanks to its novel plot, smooth direction, and straight-faced approach."

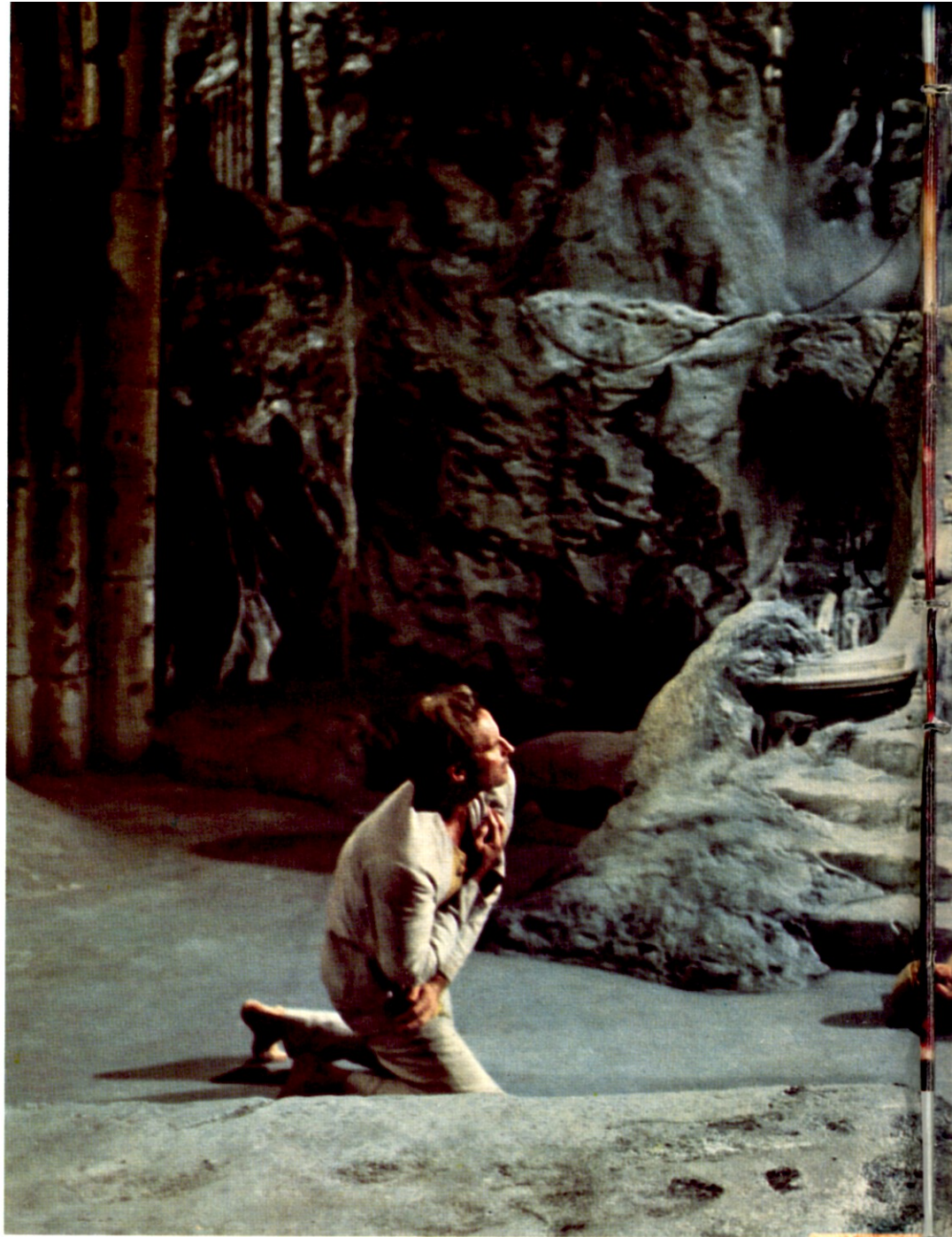
Worst of all was Renata Adler in the "New York Times," saying that it "drifts all over the place: science fiction, serious moral fable, mock Hollywood epic, camp extravaganza. It is very boring at every single level." But an irate reader struck back, signed Isaac J. Black in the letters section, writing "Miss Adler's criticism is an exercise in negative approach and conveys no more than a mirage of insight and sophistication...She fails to realize that this 'extravaganza' embodies its many ingredients with such ingenuity that the result is beautiful, stunning, breathtaking entertainment."

For my own part, *PLANET OF THE APES* remains, after numerous viewings, one of the most distinctive and profound of all science-fiction films. Franklin J. Schaffner sustains the ambivalent tension of Serling's narrative with seemingly effortless precision, although one knows that to achieve such results requires tremendous effort indeed.

As with all of Schaffner's films, the technique rarely calls attention to itself, and the smoothness of pacing and powerful undercurrents of character tensions are so intrinsic in his style that one cannot fully comprehend his film's impact unless one can look beneath surface considerations. It is a masterpiece of controlled, inexplicit force that transcends the occasional, understandably functional, use of corn like "I never met an ape I didn't like." But Schaffner even knows how to understate corn within the shot to make it, at very least, amusing in context.

The reception accorded *BENEATH THE PLANET OF THE APES* was extremely varied, but rarely as enthusiastic as some reviews on the first one. Richard Schickel was favorable in "Life," saying that it "maintains the technical polish and the concerned viewpoint of its predecessor...you'll be entertained and mildly edified by it." The "Herald Examiner" was also approving, with Richard Cuskelly calling it "an amusing, highly enjoyable adventure," but John Mahoney of the "Hollywood Reporter" said that it did not have "the balance between allegory, fantasy, social comment, and solid action (of the first)." Art Murphy in "Variety" was harder, saying that it was "hokey and slapdash" and that the "story and direction fall far short of the original."

In "The New Yorker," Penelope Gilliatt probably came the closest to defining its faults, by writing that it was "up to here with themes...It talks to us as though we were small children, yet there is something oversophisticated about it...often frightening in the wrong way--not by force of satire, but by right of attitudinizing...like



loading the history of philosophy into an egg-and-spoon race." She unleashed her acerbic wit in the opening sentence by calling it "the most left-wing ape picture I have ever seen."

But "The Christian Science Monitor" topped them all with a rave notice, "a more cerebral, satirical film than the original, and consequently I think a better one."

I did not think the first Apes sequel as bad, or as good, as some of the critics believed. Structurally, *BENEATH THE PLANET OF THE APES* is a mess. Though Ted Post does lend it a sense of rhythm that as a script it obviously does not have, the content still defeats him as hard as he, and everyone else, tried to conquer it.

There are some masterful set-pieces of camera angles and editing, especially the terrifying fight between Taylor and Brent in the cell and its powerful finish; the halocaustic visual deterrents of the mutants; and the strongly violent climax of the film. But the film is not an entity, it is a technically slick, colorful collection of odd and ill-assorted scenes, dialog, characters, and concepts. To an extent, it is an enjoyable film, but it's unfortunate filmmaking because the material is self-defeating, and might not have been good given the best of circumstances. Also, there are a variety of make-up, and occasional special

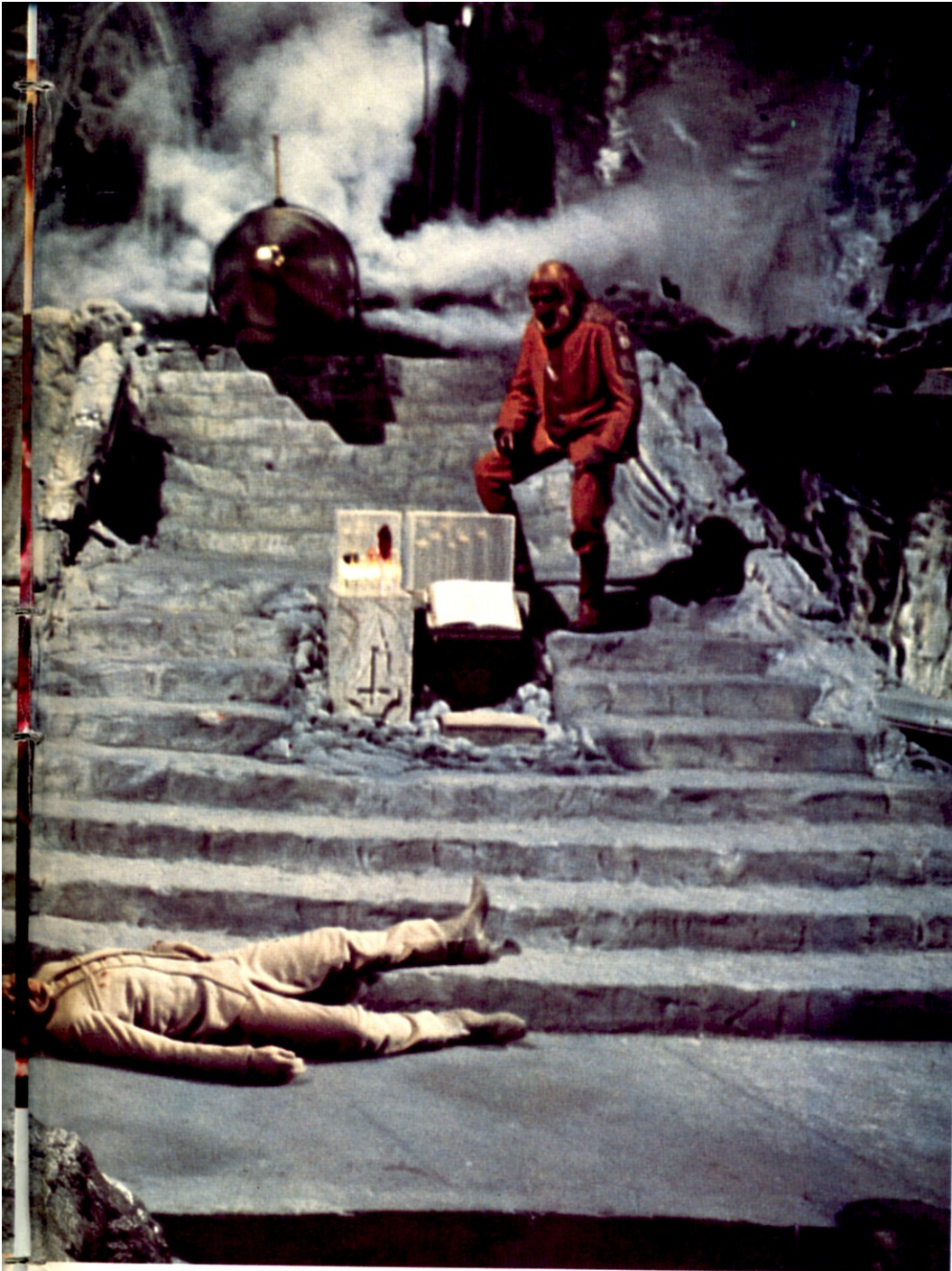
effects, flaws that hurt the credibility of the piece to no end, but the mutants are truthfully one of the most disturbing makeup creations ever.

ESCAPE FROM THE PLANET OF THE APES surprised many critics, especially "The New Yorker's" Penelope Gilliatt, who said it was "rather splendid, rather encouraging...full of charm (and) sometimes rather serious...an odd collision of fancies." Art Murphy in "Variety" echoed with "an excellent film...literate, suspenseful, delightful, and thought-provoking."

A couple of sour notes were sounded, with "Cue" saying it was "a hairy fairy tale lacking in imagination and abounding in unintentional laughs," and Judith Crist voicing that only "six-year-olds of all ages will go for (it)."

ESCAPE FROM THE PLANET OF THE APES is one of the sleepers of science fiction, a surprisingly diverting, wholly engaging little film. It's a light, unimposing character drama really, with some marvelously funny bits in the beginning, that steadily builds into a tragic story of ambiguous, disturbing implications.

Don Taylor's simplicity of employing actors and technique is perfectly proportioned, and never dominates or interferes with the story pacing, characters, and relationships. It's a delightful movie, and infinitely superior to the last one.



DIALOGUES ON APES, APES, AND MORE APES

by
Dale
Winogura

As for awards, *PLANET OF THE APES* was nominated for two Academy Awards for 1968, Original Score (Jerry Goldsmith) and Costume Design (Morton Haack), but lost respectively to *THE LION IN WINTER* (John Barry) and *ROMEO AND JULIET* (Danilo Donati). The film did win a Special Oscar, for John Chambers for his Special Makeup Design. "Boxoffice" magazine voted both *PLANET* and *ESCAPE* their monthly Blue Ribbon award, and the National Board of Review voted *PLANET* as one of the year's ten best films.

As for rewards, the Planet of the Apes series are three of the most popular and highest-grossing films in 20th Century Fox's history. The first one is the second largest grossing, non-roadshow film in the company's roster to date, with a total of about \$28 million so far, and grossing more and more with every re-issue. This is not including its recent sale to television, which we predict should best *THE BIRDS* as the highest rated film ever telecast.

In our review of *ESCAPE FROM THE PLANET OF THE APES* (1:4:28), Frederick S. Clarke called the series "not just three separate films, but one great work that has the promise of being the first epic of filmed science fiction." To find out more about this remarkable series, we went to a primary source, to talk with the artists, the

The electrifying conclusion of *BENEATH THE PLANET OF THE APES*. Dying, Taylor detonates the Doomsday Bomb and takes the whole world with him.

writers, the directors, the actors, the technicians, virtually anyone creatively involved in the making of the series that had something to say about it. Our monumental assignment was somewhat simplified by Arthur P. Jacobs and his production office who extended every cooperation in making this series of interviews possible. Jacobs, the producer of each film in the series, had reassembled just the people we wanted to see for work on a fourth film in the series *CONQUEST OF THE PLANET OF THE APES*, and he was remarkably tolerant and permissive to allow us to tag along with the production.

We sought out first, logically, Pierre Boulle who started this all rolling by writing the original novel, *Planet of the Apes*. Needless to say, Mr. Boulle (pronounced like pool) was not to be found at 20th Century Fox, in Hollywood, or even in America for that matter, but in Paris, France, and we got to see him via the open sesame that opened many doors for us: "...ah, Mr. Boulle, Arthur Jacobs gave us your number and..."



PIERRE BOULLE

Prime mover

The author of the novel *Planet of the Apes* was born in Avignon, France, on February 20, 1912. Pierre Boulle graduated college with a degree in engineering in 1932, and subsequently became an engineer in 1933. Shortly thereafter, he began writing novels including one of his best known works, *The Bridge On the River Kwai*. In 1957 he received an Academy Award for scripting that novel into film. His other works include *Face Of A Hero*, *The Test*, *Not the Glory*, and *A Noble Profession*.

BOULLE: You've come to discuss *Planet of the Apes*? I hope I can remember what you want to know, because it seems so distant for me now, but I'll try.

CFQ: When you wrote *Planet of the Apes* did you ever imagine that it would be made into a successful motion picture like *BRIDGE ON THE RIVER KWAI*?

BOULLE: I never thought it could be made into a film. It seemed to me too difficult, and there was the chance that it would appear ridiculous. When I first saw the film nothing was ridiculous because it had been very well made.

CFQ: Do you feel the original film and its sequels have been faithful to the spirit and intent of your book?

BOULLE: I feel that the author of a novel is the last person who should be asked for advice for turning it into a film. In comparison to the book, there were a lot of changes made. Some of them were disconcerting. The first part of the film was very good, and the makeup of the apes was particularly good, and, as I've said, that could have been ridiculous, but it wasn't. I disliked somewhat, the ending that was used--the Statue of Liberty--which the critics seemed to like, but personally, I prefer my own.

CFQ: Personally, I felt that the ending was the most spectacular shock of the entire film.

BOULLE: I'm a poor judge. I knew they wanted to do it from the beginning. Arthur Jacobs had talked with me about it, and finally I said, "lets try it, then." The critics seemed to approve of the change.

CFQ: The ending of the film is unexpected. We know that it's Earth, but we don't know how they're going to explain it dramatically.

BOULLE: I feel, because I'm a rationalist writer,

that things must be explained thoroughly.

CFQ: It's the sense of the excessive that makes the original film a success.

BOULLE: True. Since they decided to make the film, they picked this ending. They had that final scene in mind from the first day.

CFQ: I hadn't learned this until recently, but you did a treatment for a sequel to *PLANET OF THE APES* which you called "The Planet of Man."

BOULLE: After the success of the original film, Arthur Jacobs requested that I do a sequel for him. They accepted the treatment that I worked on, but they made so many changes that very few of my ideas were left. I haven't seen the second or the third film. I did read the script for *BE-NEATH THE PLANET OF THE APES*, but it doesn't interest me because it's no longer my work. It's something totally different.

CFQ: The films can be seen as a statement against the insanity of nuclear armaments. This is something not found in your novel at all. Does that bother you?

BOULLE: It doesn't bother me because the cinema means nothing to me now. I never go to see films. When I was younger I used to go to films often, but not any longer. A lot of my books are going to be made as films, but for now, there are only two that have been and I don't have to complain about them.

CFQ: The Apes films have been tremendously popular with the public. To what do you attribute their popularity?

BOULLE: Honestly, I have no idea...everything, the actors, the book, the cinematic approach. In *BRIDGE ON THE RIVER KWAI* they had the prisoners walking while whistling the theme song, for the Apes picture it was the discovery of the planet, the hunt of the apes on their horses?

CFQ: Would you have made the Ape films any differently had you been in charge of their production?

BOULLE: I could have provided ideas. If I had been free to make them I would have done them differently, but I'm incapable of working with a group of people which I know is necessary in the making of a film. When I write, I am alone. I give the book to my editor and I don't want to change anything, not even a comma.

CFQ: Now that you have had the benefit of seeing your works made into motion pictures, do you keep cinematic possibilities in mind when you write?

BOULLE: No. Never. But in writing some of my books I have worked from a mental picture that makes them very well adaptable to cinema. I do attempt to imagine actions and situations in visual terms.

CFQ: In writing your treatment for a sequel to *PLANET OF THE APES*, did you attempt to think and deal with the concept in cinematic terms?

BOULLE: Yes. Yes, I played the game, but my film was never made, and I don't even want to publish it, and it never will be.

CFQ: Did you feel that writing for the cinema limited or restricted you in any way?

BOULLE: It was an interesting and amusing experience for me, nothing more. It's not the same. When I was writing I was thinking in visual terms, picturing the actors, Charlton Heston, and the others.

CFQ: Do you consider that your book is science fiction?

BOULLE: No...honestly, no. It is a story, and science fiction is only the pretext. I wouldn't even know how to define SF...I think it's the genre where you can deal with and imagine unhuman characters, but in my book my apes are men, there is no doubt.

CFQ: Are you familiar with the work of other authors who write primarily in this genre?

BOULLE: Yes, and with great pleasure. I am not so familiar with its recent purveyors, but I've read Bradbury, Lovecraft, Asimov...

CFQ: How did you come to write *Planet of the Apes*?

BOULLE: I can't really say. I believe it was triggered by a visit to the zoo where I watched the gorillas. I was impressed by their human-like expressions. It led me to dwell upon and imagine relationships between humans and apes.

I once tried to remember how I got the idea for *Kwai*. I worked on that little project for six months, almost as long as it took me to write the novel. I wrote twenty pages, but it wasn't right. If I read it again, I would establish that it isn't



right.

CFQ: It has been claimed that *Kwai* is partly autobiographical?

BOULLE: Absolutely not. People are still debating this. Presently I'm rebutting an article written by an old aviation colonel who has written a score of articles on the subject. He is devoting his life to prove one thing, that he bombed the bridge on the river kwai. The river exists; I took the name off a map. The public has found a bridge on the river which they say is "the bridge." That's an invention.

When the book was published, everyone said the story was unbelievable, and after the film, everyone thinks that it really happened.

CFQ: What were the initial reactions of your friends and your publisher to *Planet of the Apes*?

BOULLE: Highly esteemed and greatly appreciated. To speak frankly, I don't consider it one of my best novels. For me, it was just a pleasant fantasy.

CFQ: Which do you consider your best work?

BOULLE: I am in agreement with the public, it is *Bridge On the River Kwai*, and my first, *William Conrad*, despite its naivety.

CFQ: Were you satisfied with the finished work of *Planet of the Apes*?

BOULLE: I hadn't achieved what I had started out to do. There are lengthy parts of the novel where I was not completely satisfied.

CFQ: What was your concept, in your treatment for a sequel, "Planet of Man," for continuing the series?

BOULLE: I don't recall it very well. It was completely different from what they finally used on the screen. I used the end of the first film as my starting point. Taylor realized that man still existed but had regressed to a primitive and savage existence. He decides to attempt to retrain and educate them to bring them back to a normal life.

He teaches them the use of language. The apes consider this a great danger and a terrible war begins. Many of the subhumans contest Taylor's leadership because he wants to make peace, and in the end they win out and destroy all of the apes whom they greatly outnumber. I relate this very badly because I have forgotten it.

CFQ: Did you have *KING KONG* in mind when you wrote *Planet of the Apes*?

BOULLE: No, not at all. I saw it in the early thirties, and as I remember I saw a lot of good films then, *ISLAND OF LOST SOULS*, *DR. JEKYLL AND MR. HYDE*, *FRANKENSTEIN*...

Interview conducted by Jean Claude Morlot, Paris, France, February 29, 1972.



ARTHUR P. JACOBS

Producer
Apes!, 2, 3 and 4

Producer Arthur P. Jacobs has always loved movies, and he makes them now with the same devotion and enthusiasm. Born in Los Angeles, March 7, 1922, he majored in cinema at the University of Southern California. From working as a messenger at MGM, he went through their publicity department, as well as that at Warner Brothers, on his way to opening his own public relations office.

Now the president and major stockholder of APJAC Productions, he has produced DOCTOR DOOLITTLE, GOODBYE MR. CHIPS, THE CHAIRMAN, and, of course, all the PLANET OF THE APES films.

CFQ: What basically attracted you to Pierre Boulle's novel?

JACOBS: About six years ago, I was looking for material, and I would meet with various literary agents. I said, "What I would like to find is something like KING KONG." I didn't want to make KING KONG again, because you can't do that. About six months later, I was in Paris, and a literary agent called me, came over, and said he had a new novel by Francoise Saigan. I read it, and wasn't too fascinated. Then he said, "Speaking of KING KONG, I've got a thing here, and it's so far out, I don't think you can make it." He told me the story, and I said, "I'll buy it--gotta buy it." He said, "I think you're crazy, but okay." So I bought it, and that's how it came about.

Then, I spent about three and a half years of everyone refusing to make the movie. First, I had sketches made, and went through six sets of artists to get the concept, but none of them were right. Finally, I hit on a seventh one, and said that's how it should look. Then, I showed the sketches to the studios, and they said, "No way."

Interview conducted by Dale Winogura, December 14, 1971.

Left: Producer Arthur P. Jacobs chats with a mutant on the set of BENEATH THE PLANET OF THE APES.

Then, I got Rod Serling to do the screenplay, and went to everybody again--absolute turndown. I even went to J. Arthur Rank in England, and Samuel Bronston in Spain. Everyone said no.

So then I figured, maybe if I got an actor involved, and I went to Charlton Heston who, in one hour, said yes. Then Heston suggested Franklin Schaffner as director, and he also said yes. Now I have Heston, Schaffner, a screenplay, and all the sketches. I go right back to everybody, and they throw me out again.

I finally convinced Richard Zanuck to let me make a test, and I got Heston and Edward G. Robinson, with Schaffner directing it. I showed it to Zanuck, who really got excited over it. Rod Serling wrote a long, nine-page scene, a conversation between Taylor and Dr. Zaius, which was condensed in the final film. Everyone thought that no one would believe an ape talking to a man, and I said, "I will prove to you that they will believe it." We packed the screening room with everyone we could get ahold of, and Zanuck said, "If they start laughing, forget it." Nobody laughed, they sat there tense, and he said, "Make the picture." CFQ: Did you choose all the other people for the film?

JACOBS: Yes, of course.

CFQ: With each consecutive film, did it become more difficult to make?

JACOBS: I think it became more difficult to find some kind of basis to do them. We didn't plan any sequel in the first one, but it became so successful that Fox said you must do a sequel, if you can come up with one. First I went to Pierre Boulle to write the screenplay. He said he didn't know how one makes one, then when I showed him a print of the first one, he was just absolutely ecstatic. He did write a treatment for a sequel, titled "Planet of Man," but it wasn't cinematic.

Then, I went to Paul Dehn and Mort Abrahams in London, and spent about two weeks, walking and walking, trying to figure out where to go from the Statue of Liberty. Of course, in that second one, we blew up the world, and said that's the end of the sequels. Then when that also became very successful, Zanuck wanted another one. That was a tough one, because I spent about three-to-four weeks with Paul Dehn trying to work it out, and we did end that one with an opening for a sequel, as you know. The fourth one takes it full circle, close to where we started the first one.

CFQ: Which one was the hardest to do?

JACOBS: The first one, because we were trying to make the audience believe it was another planet, which differs from Boulle's novel in which it was another planet. I thought that was rather predictable when we were doing the first screenplay.

It's funny, I was having lunch with Blake Edwards, who at one point was going to direct it, at the Yugo Kosherama Delicatessen in Burbank, across the street from Warner Brothers. I said to him at the time, "It doesn't work, it's too predictable." Then I said, "What if he was on the earth the whole time and doesn't know it, and the audience doesn't know it." Blake said, "That's terrific. Let's get ahold of Rod." As we walked out, after paying for the two ham sandwiches, we looked up, and there's this big Statue of Liberty on the wall of the delicatessen. We both looked at each other and said, "Rosebud" (the key to the plot of CITIZEN KANE). If we never had lunch in that delicatessen, I doubt that we would have had the Statue of Liberty as the end of the picture. I sent the finished script to Boulle, and he wrote back, saying he thought it was more inventive than his own ending, and wished that he had thought of it when he wrote the book.

CFQ: Which of the three films do you like best?

JACOBS: The first one.

CFQ: And the least?

JACOBS: The second one. Oddly enough, I think the fourth one can be as good as the first one. It has a very different look from the others.

CFQ: Why did ESCAPE FROM THE PLANET OF THE APES not do as well as BENEATH THE PLANET OF THE APES, which I feel is not as good?

JACOBS: I've tried to analyze why, and I think there are three reasons. First, there were some who were disappointed in the second picture. Sec-

only, it's really not so much science fiction as the others were, and I think that was a letdown for some kids, even though it received better reviews and was I think a better film. It was an intimate picture, not a spectacle. Third, I think Fox took the attitude it was pre-sold, and therefore not spending too much money in selling it. However, it will gross about \$10 million from its budget of less than \$2 million.

The fourth picture has great size and big spectacle, more than any of the others.

CFQ: Do you feel that each film has had an appropriate critical reaction?

JACOBS: I have learned not to worry about reviews. Where I'm concerned is that people see the picture. If people see it and like it, that makes me happy.

FRANKLIN J. SCHAFFNER

Director
Apes!

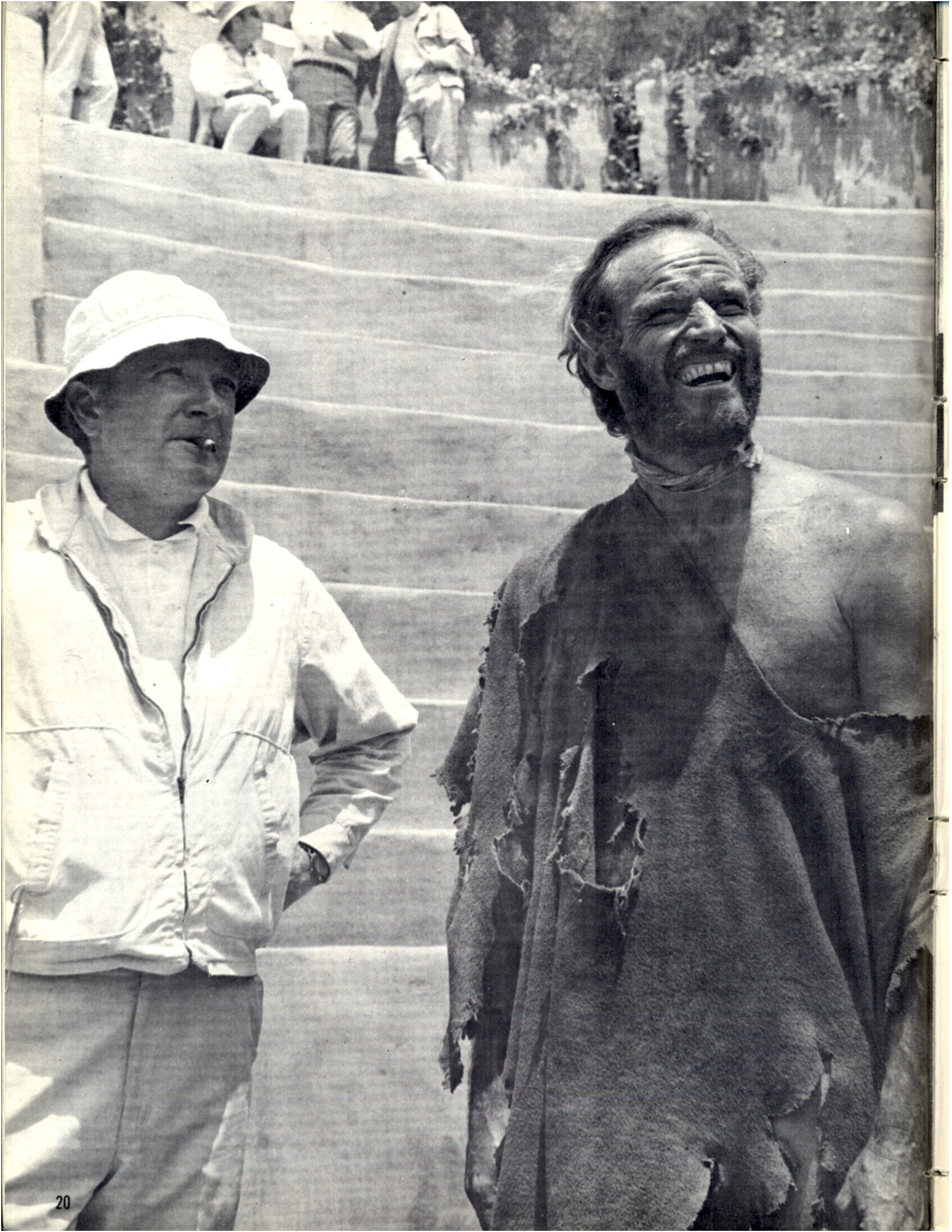
The immensely talented director of PLANET OF THE APES was born to missionary parents in Tokyo, and lived his first six years in Japan. He and his mother moved to Lancaster, Pennsylvania, after his father died, where he graduated from Franklin and Marshall College with a bachelor of arts degree, Phi Beta Kappa.

He enlisted in the Navy, came out a lieutenant,

Interview conducted by Dale Winogura, January 19, 1972. Portions conducted by Jack Hirshberg, July, 1969.

Top: Edward G. Robinson in crude ape makeup as Dr. Zaius for the test footage that producer Arthur P. Jacobs and director Franklin Schaffner filmed with actors Robinson and Charlton Heston in order to convince Richard Zanuck (then in charge of production at 20th Century Fox) to finance the filming of PLANET OF THE APES. Bottom: The shocking final scene of PLANET OF THE APES, Taylor discovers man's destiny.





and attempted an acting career. With little success, he then started as assistant director on *THE MARCH OF TIME*, and joined CBS in the very early days of television. Two years on "Playhouse 90," and his direction of "Advise and Consent" on Broadway, led him to his first film contract. He has made some highly acclaimed films, among them *THE BEST MAN*, *THE WAR LORD*, *PATTON* (Academy Award and Directors Guild Award in 1971), and the current *NICHOLAS AND ALEXANDRIA*.

He has also won Emmies for TV direction, with "12 Angry Men" (1954), "The Caine Mutiny Court Martial" (1955), and "The Defenders" (1962).

Schaffner's busy schedule in promoting his new feature, *NICHOLAS AND ALEXANDRIA*, did not permit him the time for a personal interview, however, he was accomodating enough to answer some of our questions over the phone.

CFQ: What was the basic idea behind the first test for *PLANET OF THE APES*?

SCHAFFNER: It was planned as a makeup test, basically. Much more importantly, on the philosophical level, it was to see whether or not, that if you had a man talking to an orangutan, an audience wouldn't laugh and would listen to what they had to say.

CFQ: What was your major approach in the final film?

SCHAFFNER: The approach was to engage an audience in a simian society. I had never thought of this picture in terms of being science fiction. More or less, it was a political film, with a certain amount of Swiftian satire, and perhaps science fiction last.

CFQ: You worked on *PLANET OF THE APES* before your assignment on *PATTON*. The Apes picture underscored the fact that the world is headed for self-destruction unless we somehow learn to control human nature. Now you have made the story of General Patton which shows the process of self-destruction via warfare. Were you conscious of this--philosophically at all--as you worked on *PATTON*?

SCHAFFNER: You mean the relationship between *APES* and *PATTON*? No. Basic to *APES* it seemed to me is that the story didn't work unless one assumed that the world had been destroyed. It worked only in that context. I don't think that anybody is ever pessimistic enough to say that the world will be destroyed. But for purposes of story telling, license was taken, and therefore one told the story about what was happening on the planet after the world had been bombed out of existence.

CFQ: As a director, which of the two pictures was the most satisfying to you?

SCHAFFNER: Well, one is exotic--obviously *PLANET*--with some very inventive and unique story telling, and it was obviously fiction. So therefore I cannot distinguish between my likes on a level that would separate them.

CFQ: Did you feel in making *APES* that, whereas *PATTON* was a retelling of history, that in *APES* you were perhaps forecasting history?

SCHAFFNER: No. Not for a single instance. I think that *APES* was made or, in my mind, the structure was used purely for melodramatic purposes within which to make a certain comment about today's society in spite of the fact that the time in which we were telling the story was in the twenty-third century. But no effort to foretell the doom of civilization. I don't believe that civilization is doomed.

CFQ: Could you say the statement *PLANET OF THE APES* made was "Watch out, buddy?"

SCHAFFNER: Not so much "Watch out," but I think more accurately about *PLANET OF THE APES* that it must occur to you as you are watching an ape society, you are looking into a mirror. That's the purpose of that picture. That the human mores are no different than that of the ape society and they were fairly ridiculous, and a lot of our mores, habits, customs, attitudes, etc., are pretty ridiculous.

CFQ: So maybe the statement would be "Know thyself?"

SCHAFFNER: I think so.

CFQ: I think the obvious similarity between your other films, *THE WAR LORD*, and *PLANET OF THE APES*, is the character of Taylor, in that he is basically a loner.

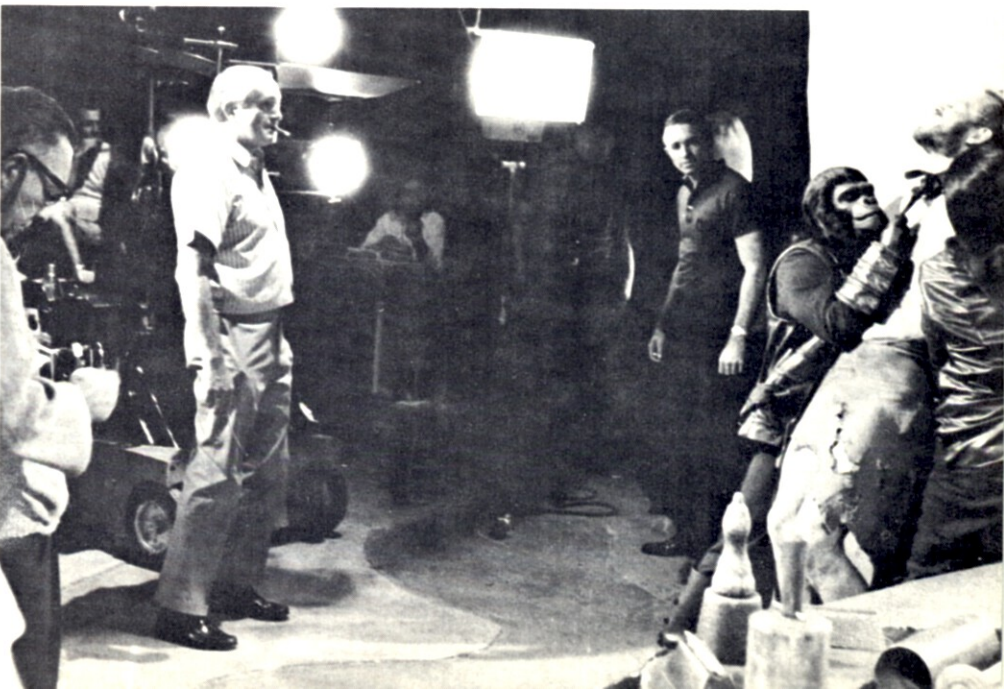
SCHAFFNER: Yes, a loner and a cynic, outside



Schaffner:
I had never thought of
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fiction. More or less,
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film...



Scenes taken during the filming of
PLANET OF THE APES during the
summer of 1967. Above and at left,
director Franklin J. Schaffner in-
structs ape guards in how to prop-
erly manhandle star Charlton Heston.
Below, Schaffner watches, approv-
ingly, a run through of the scene.
Page opposite: Schaffner and Heston
at the Malibu Ranch set.



of his own society. Both PLANET and THE WAR LORD are about endless searches, to investigate their own personality and their reaction to the society in which they live. It's more or less pure coincidence that they resemble each other, and that I chose to do them because of it.

CFQ: Another similarity of these films is that you emphasize backgrounds with the individuals seemingly engulfed by them. Is this intentional? SCHAFFNER: Yes, but in a totally different objective though.

CFQ: PLANET OF THE APES was a quietly intense film, not a massive, action-packed epic. The action was really in the relationship of the characters and the situation.

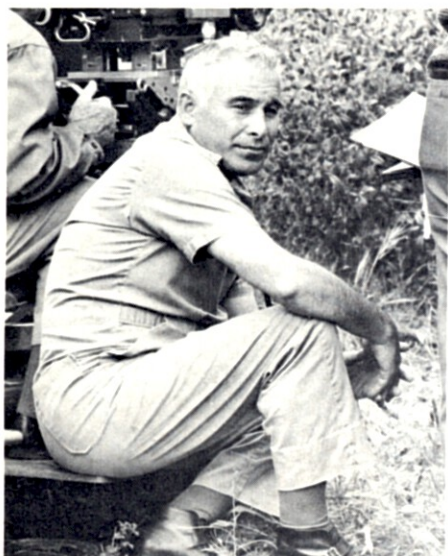
SCHAFFNER: That's a very astute observation, which is, I hope, the best kind of storytelling. The so-called action sequences are always used for the purposes of developing the character or the society.

CFQ: Were you satisfied with the final form of the film?

SCHAFFNER: Yes.

CFQ: Which of your films are you most satisfied with?

SCHAFFNER: I think my best film is PATTON, but the one I am most fond of is THE BEST MAN.



TED POST

Director Apes2

One of the pioneers of television, Ted Post has only recently been known for motion picture work, with a western, HANG 'EM HIGH, and of course, BENEATH THE PLANET OF THE APES. He was born in Brooklyn, New York on March 31, 1918, studied acting at the Tamara Daykarhanova School of the Stage, and then directing at The New School for Social Research Dramatic Workshop, under Irwin Piscator.

In the war, he was in the 235th Combat Engineers, 5th Army, in Italy. Afterwards, in 1946, he started directing innumerable stock companies to great success, with shows like Jean Cocteau's "The Eagle Has Two Heads," "Barretts of Wimpoles Street," "The Glass Menagerie," and even a 1948 production of "Dracula," with Bela Lugosi, at the Norwich Theatre.

Post has directed over 700 television shows, including live TV in 1950, "Chesterfield Presents" and "The Armstrong Circle Theatre," and filmed shows like "Gunsmoke," "Studio One," and the "Perry Mason" pilot (in 1957), "The Twilight Zone," "Thriller," "The Defenders," "Wagon Train" (40 segments), "Rawhide" (50 segments), and "Peyton Place" (224 segments!). Recently,

Interview conducted by Dale Winogura, December 27, 1971.

he has made several segments of ABC's "Movie of the Week," including "Night Slaves" (TV winner at the Trieste Science Fiction Film Festival) and "Dr. Crook's Garden," and his current film is the psycho-horror-melodrama, THE BABY.

Swamped with editing THE BABY, and preparing his next feature, THE HARRAD EXPERIMENT, Post could not spare time for a personal interview, but he spoke eagerly of his directing assignment on BENEATH THE PLANET OF THE APES by phone, covering many diverse points in a short time.

Centering on his direction of the second Apes picture, he called it "a very challenging experience" to work with the film's "hodgepodge script," trying to give it "a concept, a point-of-view, a unifying force."

Exceptionally pleased with the hard-working professionalism of his actors, including Hunter, Heston, and Evans, he reserved special praise for James Franciscus, whom he called "a remarkably dedicated craftsman."

In the end product, Post felt the film has "a shape, a character that gave it a visual and visceral thrust," but he also felt that "the story was unclear and didn't measure up." He was denied a re-write, and so had to make the best of what was given.

For the central story idea, Post took the liberty of composing one himself. After two weeks on the picture he wrote the following notes:

"The world seems ready to destroy itself and BENEATH THE PLANET OF THE APES asks you not to contribute to that destruction. Our days on this planet at this moment are numbered and the reason for our finite, unrosy future is that we are corrupting ourselves out of existence—with our double standards, hypocrisy, injustice, anarchy, shortsightedness, very shallow forms of self-delusion, profound national disarray, sickness, a cold war that does not end, a hot war that does not end, a draft that does not end, and a poisonous race conflict that does not end.

"What this film is attempting to say satirically is that it is possible we as a society have been playing the wrong game in the wrong ball park. The score board doesn't tell us whether our side is winning or losing. We are probably cheering (or booing) at the wrong times. The Establishment's home runs may really be foul balls, their balls, strikes, and we as a people, a society, had better do something about all this—fast.

"If excellence in the Establishment's effort ultimately leads to strengthening the military apparatus, then we have facilitated worldwide disaster rather than furthering the cause of truth and peace.

"Successful searches for truth in the services of evil leads to more evil rather than good.

"Conclusion: we are existing in a crisis of disbelief. Atom bombs for peace is a lethal contradiction.

"We must forge new links between the spiritual values of human self-fulfillment and the material society in which we live. We have to choose a way of life which affirms the infinite worth of every human being. The idea that lurks behind the film transcends the adventurous misfortunes of the hero."

Incidentally, Post was responsible for the final makeup concept for the mutants in the film. For many months, the studio had spent thousands of dollars and several artists trying to find the right look for the mutants. From several hundred drawings and sketches, and an occasional painted plaster cast, they came up with almost every conceivable brand of monstrosity, deformity, and what-have-you.

When Post walked into the makeup lab, he was appalled at the sight of myriad grotesque plaster heads lining the shelves, ranging from early Unipol to early American-International in appearance. He remembered a drawing from a medical text entitled Gray's Anatomy, in which was printed a vivid picture of a man's head, with the top layer of epidermis removed. For some reason, he never forgot that picture. So he suggested the idea to Dan Striepeke and John Chambers, who cottoned to it. With the magic of their skills, they transformed this into film reality.

Post did not want to elaborate further on his experiences with BENEATH THE PLANET OF THE APES, but said that it "moved basically as an entertainment piece, nothing more, but it needed more substance."



DON TAYLOR

Director Apes3

Actor in about twenty films; writer of short stories, radio plays, TV playlets, and a film script; and director of five films and over 400 television shows, Don Taylor is easily one of the most experienced and talented people in the industry.

He was born December 13th in Freeport, Pennsylvania, and studied law, speech, and drama (in that order) at Penn State University. He hitched to Hollywood after graduating, signed an MGM contract, and became their 79th star.

After a hitch in the Army, he returned in the film, NAKED CITY, and went on to play in such films as FATHER OF THE BRIDE (opposite Elizabeth Taylor, directed by Vincente Minnelli), BATTLEGROUNDS, STALAG 17, BOLD AND THE BRAVE, and I'LL CRY TOMORROW.

Thanks to his friend, Dick Powell, he directed segments of TV shows like "Four Star Playhouse," and went on to do "The Alfred Hitchcock Show," "M-Squad" (with Lee Marvin), "Zane Grey Theatre," "Dr. Kildare," and "Night Gallery."

His first feature film direction was for RIDE THE WILD SURF, but his best, most successful film is ESCAPE FROM THE PLANET OF THE APES.

He is married to Hazel Court, who has acted in several Roger Corman films, including THE RAVEN and MASQUE OF THE RED DEATH.

CFQ: What was your basic concept in translating the script to film?

TAYLOR: Actually, I consider it a love story. I didn't try to hammer the sociological overtones, I just let it happen.

Being an actor myself, I know what they're thinking before they think it. I had a good cast, everyone was truly professional.

It was a joy making ESCAPE. The first problem of doing a film is to get the script right, and we had it right way before I started. So I was able to do many more things that you don't get time to do, because you're usually worrying or working over the script even while you're shooting. I never had to worry about the script. You know that the scene would play, and didn't have to re-write on the set. Every scene just worked beautifully.

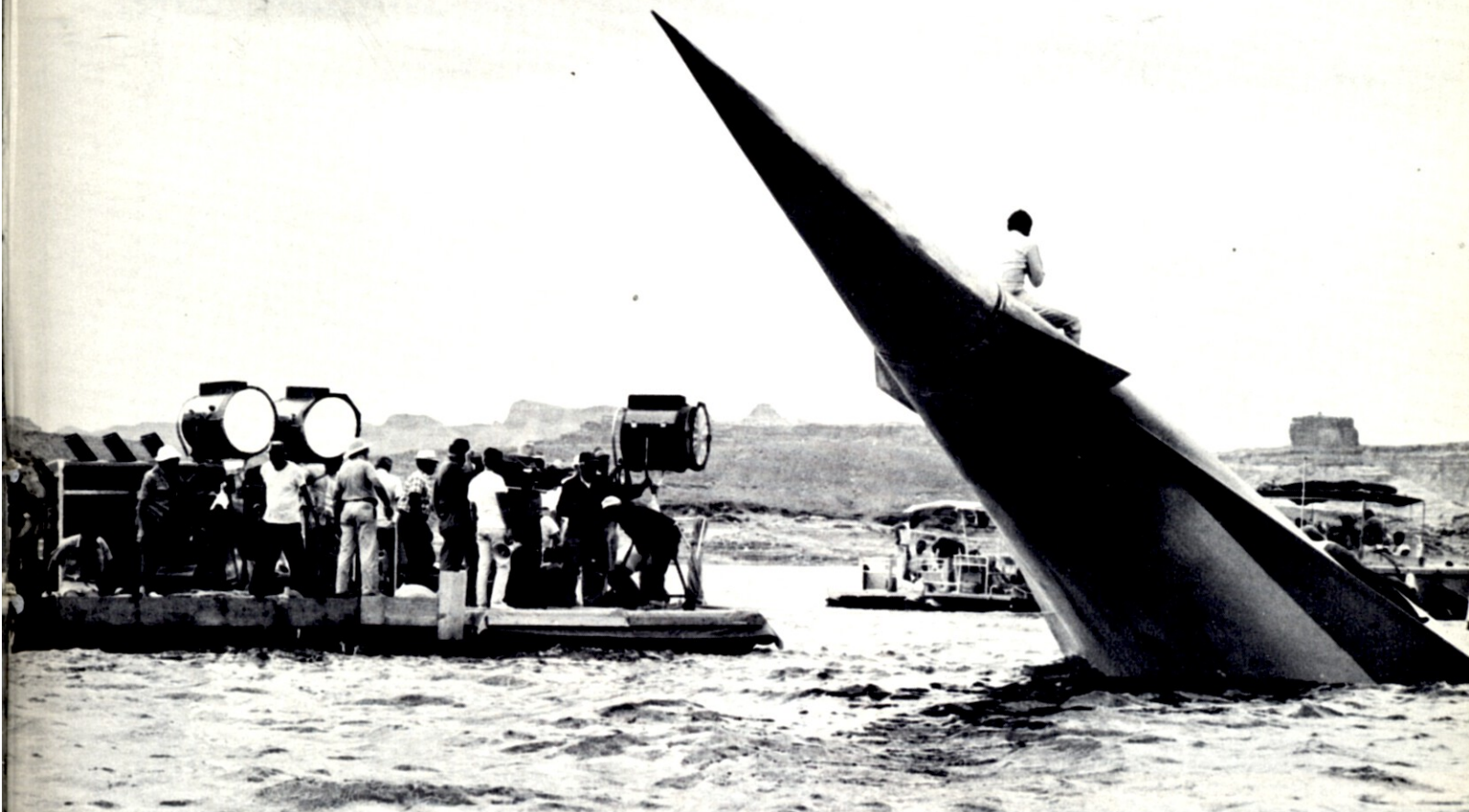
And I did very little cutting, about two feet of film altogether after the preview.

CFQ: How do you think ESCAPE compares to the others in the series?

TAYLOR: They're not really comparable. It didn't have the massive, war-torn kind of concept. It had charm. I got Paul Dehn to write in all the stuff about the prizefight and the hotel room because it was so lovely, and it paid off?

Interview conducted by Dale Winogura, January 4, 1972.

Filming the crash landing of Col. Taylor's spacecraft in the sea is done from a floating barge. On location for the shooting of *PLANET OF THE APES* in Utah in 1967.



CFQ: Were there any major difficulties involved in making it?

TAYLOR: No, I wish there were. It went off like clockwork. No problems at all. Small items like bad weather once in a while. We came in a day under schedule.

There was one problem. The whole first day's work was destroyed because we weren't running the camera at the right speed. We had to re-shoot the whole first day's work, after we shot the rest of the picture.

CFQ: Do you prefer directing to acting?

TAYLOR: Yes, but on the stage, I'd rather act. I miss the theatre. In motion pictures, it is a director's medium. I was never satisfied as a film actor, and found it very unrewarding. Directing, I find very exciting and rewarding. But you work twice as hard directing. You have to fight for every inch.

J. LEE THOMPSON

Director
Apes4

Directing the fourth Apes picture, *CONQUEST OF THE PLANET OF THE APES*, is a highly distinguished gentleman named J. Lee Thompson.

Born in London, he was a stage actor for two years before he embarked on a career as playwright. One of his plays, "Murder Without Crime," was a smash hit in London, and he also

Interview conducted by Dale Winogura, February 28, 1972.

made it into his first picture, in 1952. He is also an ex-Royal Air Force Radio operator.

His favorite film is *WOMAN IN A DRESSING GOWN*, which he did in 1957, and it won four Berlin Film Festival awards and the Golden Globe as best foreign English-language film. Also in 1957, his *ICE COLD IN ALEX* won the International Critics Award for Best Film and, the following year, his *TIGER BAY* (introducing Hayley Mills) won the same award. Also on his list of winnings is a 1952 British Academy Award for *THE YELLOW BALLOON* as Best Picture, and the Cannes Film Festival screenplay award for *YIELD TO THE NIGHT* in 1956.

Other major films include the great action-adventure, *GUNS OF NAVERONE*, *I AIM AT THE STARS*, *CAPE FEAR*, *RETURN FROM THE ASHES*, *THE CHAIRMAN*, and the supernatural chiller sleeper, *EYE OF THE DEVIL*.



CFQ: Is it true you were first involved in *PLANET OF THE APES*?

THOMPSON: Yes, that's right. Arthur Jacobs found the subject, and we were in partnership then. I was very interested in *PLANET OF THE APES* by Pierre Boulle, and we decided to continue our partnership and do this picture. Well, it so happened that no studio wanted to do it. I moved on to other things, and Arthur courageously stuck to the subject. He had tremendous battles all the time, and eventually, many years later, it was made. Every credit goes to Arthur for staying with it, and I rue the day that I came out of it.

CFQ: Were you at any time involved with the other Apes films?

THOMPSON: Arthur has always offered me the Apes films. Schedules clashed...until now. I feel a very lucky man to be able to do it, late in the day as it is.

CFQ: Do you find that *CONQUEST OF THE PLANET OF THE APES* is more challenging compared with other films you've done?

THOMPSON: Obviously, every sequel is a tremendous challenge, because there's always the nerve-wracking possibility that the bubble of success might burst at any moment, and you will be the person handling the one sequel which is the unsuccessful one. But that's the fears of the director talking. I never give that a real thought when I'm on the set. All one has to do is make it to the best of one's ability, treating it as if it was a first film, on its own.

CFQ: What is your thematic and stylistic concept of the film?

THOMPSON: Both the stylistic and thematic concept is that the film should give a feeling of a state that is under domination by a growing dictatorship. The people, the ordinary civilians, in the film are very colorless; the only colorful people in the film are the apes, who wear red, green, and yellow. None of the sets are over-colored. One is putting over a police state, where in truth, color falls from the lives of the people.





But I must add this. One has to bear in mind very carefully the public you're making it for. It's no good making a tremendously stylistic picture. One mustn't try too hard to come away from the main objective of the film, which is entertainment. You may be stylistically pleasing the critics, but in the net run, what we're trying to do here is to entertain the fans of the Planet of the Apes pictures. So, I have to find a medium between keeping to a certain style, and yet giving the public what they expect from a Planet of the Apes film.

CFQ: In other words, compromising the artistic and commercial?

THOMPSON: I suppose you could call it a compromise. I hate to use the word "compromise." In a way, it is.

CFQ: How are you translating this police state concept in terms of using the camera? What is the "look" of the picture?

THOMPSON: The "look" is one of austerity. In the camera, one builds the police into almost demigod-like figures, and the public as mere shadows. Their lives are ordered about by loud-speaker systems, who tell them to leave the streets at given moments. Demonstrations are allowed, but only for so many minutes.

So, we are running parallel with the story of the ape uprising, a story of police state dominance.

CFQ: You once described to me that the visual "look" of the film is "a cold, modern look."

THOMPSON: That is right. Color has been taken out of the film to a degree. We have not gone so far as to desaturate the color in the lab, but it is a possibility we have talked about. But we won't do that. We photograph it as it actually appears. The people do not wear colored clothes, no vivid colors. It is in that respect that we give it this rather cold, dehumanized look.

CFQ: How do you feel working with the crew on the picture?

THOMPSON: I have a marvelous crew. The Hollywood technicians are still the finest in the world, despite all that we hear from various sources. They are stupendously professional, and I'm more than satisfied.

ROD SERLING

Scriptwriter Apes]

The creator of "The Twilight Zone," Rod Serling, was born on Christmas Day in Syracuse, New York. He attended high school in Binghamton, New York, and enlisted as an Army Paratrooper after graduating. After the war, he went to Antioch College in Ohio, under a GI Bill, and went to New York in 1948 as a fledgling radio writer. Freelancing in radio and TV writing, he wrote ninety scripts before his contract to CBS.

He wrote for "Kraft Theatre," "Playhouse 90," and "The Hallmark Hall of Fame," from which came his Emmy-winning "Patterns" (1955), "Requiem For A Heavyweight" (1956), and "The Comedian" (1957).

In 1959, "The Twilight Zone" came about, lasted a solid five years, and came out with a Peabody Award, two Sylvania Awards, and four Writers Guild Awards. Serling wrote twenty-two scripts for the show.

Serling has a total of six Emmies, and countless other awards and nominations, and he is still one of the most honored and respected of writers today. He has also done the script for

Interview conducted by Dale Winogura, January 5, 1972.

Scenes from the conclusion of BENEATH THE PLANET OF THE APES. Color and 2nd from Bottom: The Gorillas fell the Domsday Bomb under the order of Dr. Zaius. Top: Taylor (Charlton Heston) and Brent (James Franciscus) are reunited and attempt to prevent the apes from unwittingly detonating the deadly Domsday Bomb (Bottom). 2nd from Top: Taylor's dying act is to do that which he had tried to prevent. boom

SEVEN DAYS IN MAY, and did the first draft script for PLANET OF THE APES.

CFQ: Did your script for PLANET OF THE APES follow the book very closely, because the film did not?

SERLING: No, not at all. The basic premise that the astronauts were on a planet in which apes had reached the evolutionary ascendancy, was adhered to, but nothing else was remotely similar to the book.

The original script that I wrote, under the age of Blake Edwards, was considerably different than the one they ultimately used. The scene breakdown, the concept, and the thrust of the piece was mine. But the actual dialog was Michael Wilson's.

I worked on the screenplay for well over a year, and thirty or forty drafts came out of it. I could've taken the excess pages and made a series about it!

In my initial version, the ape society was not in limbo as it was in the film. It was an altogether 20th-century technology, a New York city in which the doors and automobiles were lower and wider. All living was adjusted to the size of the anthropoid, but of course that was much too expensive to do.

The book's ending is what I wanted to use in the film, as much as I loved the idea of the Statue of Liberty. I always believed that was my idea.

CFQ: I'm beginning to think, from all the interviews I've done, that the end of the picture was a combination of about four or five people thinking exactly the same thing at about the same time?

SERLING: That's very possible. Visually, it's an exciting idea because a fragment can be taken from it, and still withhold what it is. That's the beauty of the Statue of Liberty.

CFQ: Did you at any time work with Michael Wilson?

SERLING: No. I had left the premises long before Wilson came in. I owned no piece of the project at all, and they had every right to choose another writer.

CFQ: I consider Boulle's book extremely heavy. SERLING: It is, because as talented and creative a man as Boulle is, he does not have the deftness of a science fiction writer. Boulle's book was not a parody, but rather a prolonged allegory about morality, more than it was a stunning science fiction piece. But it contained within its structure a wallowing science fiction idea.

The King Brothers had Boulle's book about eight or ten years ago, and called me in then. My recollection is that they were going to do a \$200,000 film, and put masks on actors, at which point I said I couldn't associate myself with it. But when Arthur Jacobs got it, I was terribly taken with the idea.

It was a pretty damn good film. I thought Schaffner did a corker of a job directing it. I have not as yet seen the others.

MICHAEL WILSON

Scriptwriter Apes]

Michael Wilson, who inherited the scripting chores on the original PLANET OF THE APES from Rod Serling, has won an Academy Award for his screenplay for A PLACE IN THE SUN in 1951, and a Writers Guild award in 1957 for his script of FRIENDLY PERSUASION. His other major scripting credits include FIVE FINGERS, SALT OF THE EARTH (his favorite), BRIDGE ON THE RIVER KWAI (uncredited), LAWRENCE OF ARABIA (uncredited), and PLANET OF THE APES.

Although it was impossible to get together personally with Michael Wilson, he was willing to answer some questions by mail.

Interview conducted by Dale Winogura, January 21, 1972.

CFQ: What was your working relationship to Rod Serling on PLANET OF THE APES?

WILSON: Rod Serling and I did not collaborate. He wrote the first draft screenplay. I wrote the second, third, and final drafts.

CFQ: How much of your work was in the final film?

WILSON: Virtually all my work was in the final film--with one significant deletion. In the penultimate drafts of PLANET OF THE APES, Nova (Linda Harrison) was pregnant with Taylor's (Charlton Heston) child. In this version, Taylor was killed by the bullet of an ape sniper just after he sees the Statue of Liberty. But Nova escapes, vanishing into the Forbidden Zone beyond the Statue of Liberty. The meaning is clear: if her unborn child is a male and grows to manhood, the species will survive. If not, modern man becomes extinct. Such an ending left open the possibility of a sequel long before sequels were discussed. Nova's pregnancy was deleted from the film, I'm told, at the insistence of a high-echelon Fox executive who found it distasteful. Why? I suppose that, if one defines the mute Nova as merely "humanoid" and not actually human, it would mean that Taylor had committed sodomy.

CFQ: What are your feelings about PLANET OF THE APES, in relation to the others in the series?

WILSON: Sequels were not discussed by anyone I knew at the time of the production of PLANET OF THE APES, but the subject was broached immediately after the picture's fabulous success was assured. As in most sequels, there was a deterioration of quality--in this instance to the level of comic-strip science fiction. But I had nothing to do with the sequels, and my reaction may therefore be subjective.

CFQ: How did you like the way Schaffner treated your material?

WILSON: I liked Franklin Schaffner's treatment of my material and found the picture well directed.



PAUL DEHN

Scriptwriter Apes2, 3 and 4

Paul Dehn began his film career, somewhat auspiciously, by receiving an Academy Award (in collaboration with James Bernard) for co-authorship of the original story for SEVEN DAYS TO NOON, his first film assignment, in 1958. Prior to this success as a film writer, Paul had been a film critic for several newspapers including the "Sunday Referee" (1936-8), "Sunday Chronicle" (1946-53), "News Chronicle" (1954-60), and the "Daily Herald" (1960-63), a pernicious employ in which he persisted despite his obvious success.

Paul was born on November 5th, 1912 and was educated at Shrewsbury and Oxford. He served a stint as Major in Special Forces cloak-and-dagger work during the war, from 1939 to 1945, an experience which stood him in good stead for future scenario material. In addition to writing screenplays and film reviews, he has written four

books of poetry, numerous song lyrics and sketches for musical shows, and an opera libretto.

Besides writing the screenplays for BENEATH THE PLANET OF THE APES, ESCAPE FROM THE PLANET OF THE APES, and CONQUEST OF THE PLANET OF THE APES, he has written the scripts for ORDERS TO KILL (Oscar, Best British Screenplay, 1963), GOLDFINGER (with Richard Maibaum, 1964), THE SPY WHO CAME IN FROM THE COLD (1965) and FRAGMENT OF FEAR (1968).

CFQ: How did you get the assignment to script BENEATH THE PLANET OF THE APES?

DEHN: I was really just asked. I'd got to know Arthur Jacobs before on a project that never came off and when APES1 was a big success he very kindly asked me if I would like to do a sequel and having seen the film, I said yes.

CFQ: What was your reaction to receiving an assignment of a science fiction nature, and did you take it seriously?

DEHN: I've always wanted to do it and that's why I leapt at it. I am one of those writers who like darting about from one type of film to another and when I'd collaborated on GOLDFINGER I wanted to do a truthful spy story instead of a fantastic one which is why I did THE SPY WHO CAME IN FROM THE COLD and THE DEADLY AFFAIR, and then I thought, "Oh God, I'm going to be typed as a spy writer," and then I did TAMING OF THE SHREW, as I've always wanted to do a Shakespearean play and that really has been the history of my life, that I don't want to get typed, and in a way it's kind of a curse, because I'm quite good at a lot of things but not very, very good at one particular thing.

CFQ: How did you go about developing ideas for the last three Apes films?

DEHN: The plot of APES2 was suggested by the memorable last shot of APES1: the half-buried Statue of Liberty. This implied that New York itself lay buried beneath what the Apes called "The Forbidden Zone." It remained only to people the underground city with Mutants descended from the survivors of a nuclear bomb dropped on New York 2,000 years earlier, and, thus, to motivate a war between expansionist Apes and peaceable but dangerously sophisticated Mutants resulting in the final destruction of Earth.

No further sequel was intended at this stage, and I was somewhat daunted (having destroyed not only the entire cast but the entire world) at being asked to provide a third installment after the commercial success of the second.

Obviously we could not go forward in time without moving to another planet--out of the question on a reduced budget--and it was only the lucky recollection of Charlton Heston's abandoned spaceship (from APES1) that suggested a way whereby three intelligent Chimpanzees could travel backwards in time to the year 1973. This was the springboard for a plot in which I tried to combine satirical comedy, an Ape love-story, adventurous action and a tragic end redeemed by an unexpected "switch."

The "switch" was the survival of the Baby Chimp, whose rise to Ape Power we follow in APES4.

CFQ: How do each of the films compare in relationship to your screenplays?

DEHN: I wanted a more optimistic end to APES2 than the destruction of Earth by the Domsday Bomb, but my own end, the birth of a child half-human and half-monkey, proved intractable in terms of make-up, and anyway it was thought that Man-Ape miscegenation might lose us our G certificate!

CFQ: Which one of the films are you happiest with in terms of your script and the final results?

DEHN: APES3 was shot and directed almost exactly as I wrote it, and my relationship with the director, Don Taylor, who guided me brilliantly through the Second and Third Drafts, was the best I have ever experienced.

CFQ: What does writing a screenplay consist of for you?

DEHN: Writing a screenplay entails, for me, looking at a blank wall and imagining that the film is actually going on. It isn't just a question, as so many people think it is, of writing the dialogue. Some writers, myself included, go into great detail and they have a strange physical sense and



Interview conducted by Chris Knight and Peter Nicholson, London, England, January 31, 1972.



they see that film on the wall and write down what they see to the extent of putting in camera angles where they feel it's vital or camera movements, continuity devices, cutting from one thing to another. I'm inclined to go into great detail. Losey, for whom I've never worked at all, likes very, very short screenplays because he wants to superimpose his own stamp on what has been written.

CFQ: How seriously did you take the film's science fiction theme?

DEHN: The Ape films I think you can take seriously because one can make so many comments about present day life. I suppose *BENEATH THE PLANET OF THE APES* was a little bit too much science fiction, but my own favorite was undoubtedly *ESCAPE FROM THE PLANET OF THE APES*, which was a science fiction story, but it was about two characters, played marvelously by Kim and Roddy, and because it was a love story as well as being a comedy, and it was the first time we had used comedy in an Ape story. What I suppose you could say was that it was spectacular science fiction.

CFQ: Were you under any instructions to produce a sequel to *BENEATH THE PLANET OF THE APES* before you actually started work on it?

DEHN: No. I was under strict orders not to produce a sequel. Fox said there would be no further sequels after this, kindly destroy the entire world and wind up the series. So I duly did this and as you remember at the end the world blew up, the screen went white and the earth was dead.

About four months later, I got a telegram from Fox saying "Apes exist, sequel required," which is why I had to move the characters backwards in time, as that was the only way 'round the situation, so they landed in America in 1972.

APES 2 was, I suppose, the biggest gamble because it hadn't quite, by then, become a cult. Every one in the series so far, 1, 2, and 3, have all made a considerable amount of money and they have been among the few that have made money for Fox, but it wasn't until the second one was completed that they realized there was going to be a continuing market for the Ape series, so in *ESCAPE* we left the end wide open.

CFQ: Are there likely to be further sequels after the next one, *CONQUEST OF THE PLANET OF THE APES*?

DEHN: Oh yes, there's room for one if anyone else wants to do it. I'm not backing out yet, but I'm getting a very strong feeling someone else ought to do the Ape screenplays from now on.

CFQ: Tell us something about *CONQUEST*.

DEHN: I can't divulge too much of *CONQUEST*, but it is about that intermediate stage which, you remember, there was a plague of cats and dogs in *APES 3* which was only spoken about, when all the cats and all the dogs on Earth had died, so the human race was without pets, which was intolerable and they started looking around for something else and began to get monkeys, which was all mentioned in *APES 3*. The monkeys were, at first, pets like dogs, and like dogs it was found that they could be taught to do simple things, menial tasks like fetching a newspaper, bringing in master's slippers and being apes they were far more intelligent than dogs, so very soon they began to do very much more difficult things like bed making, cooking, sweeping and cleaning and they became the servants of mankind and having begun as pets they end, as our film opens, as slaves. It's a very curious thing that the Ape series has always been tremendously popular with Negroes who identify themselves with the apes. They are Black Power just as the apes are Ape Power and they enjoy it greatly.

CFQ: How long does it take you to work on a first draft for one of the Ape films?

At left, scenes from *ESCAPE FROM THE PLANET OF THE APES*, scriptwriter Paul Dehn's favorite film of the series, which he calls "an Ape love-story." Says Dehn: "Apes 3 was shot and directed almost exactly as I wrote it, and my relationship with the director, Don Taylor, who guided me brilliantly through the Second and Third Drafts, was the best I have ever experienced." Kim Hunter as Zira and Roddy McDowall as Cornelius (below) brought their ape characterizations to a peak in this film. Above, Kim is protective of her newborn baby, Milo, who survives to lead an Ape rebellion in *APES 4*.

Dehn:

I wanted a more optimistic end to *APES 2* than the destruction of Earth by the Doomsday Bomb, but my own end, the birth of a child half-human and half-monkey proved intractable...

DEHN: I gauge that it takes me at most ten weeks to write a first draft but in the case of *APES 3* the story suddenly took over and I got totally involved and the first draft was finished after three weeks, but that very rarely happens.

At the end of ten weeks it goes the round of executives, the producer and officials of the company and the actors and then the comments come in and then you sit down and page by page do the first major rewrites. Then what usually happens is that the budget is made and the film usually turns out far too big, because we always think on epic lines, we must, but since the first Ape film, which was done before the slump, our budgets are much more restricted now, but we have to keep what is known as a "big look" for the picture. In some cases, the budget restricted us in small things, for example a "crowd" of nine apes became a "crowd" of two apes.

CFQ: The original story for *BENEATH THE PLANET OF THE APES* is credited to you and to Mort Abrahams. What was the nature of this collaboration and whose contributions were whose?

DEHN: Mort was co-producer and was in at all the script conferences because this was the first Ape picture that I had done. Mort didn't do any of the actual writing, but he was a wonderful "ideas" man.

CFQ: How would you compare *PLANET OF THE APES* to *BENEATH THE PLANET OF THE APES*, critically speaking?

DEHN: I thought there were marvelous things in the first film. I think my only stricture was that there was insufficient characterization, that some of the apes opened and closed their mouths a bit like dummies and ventriloquists. I couldn't have done any better with the first one because the idea of characterization only came to me during *BENEATH*.

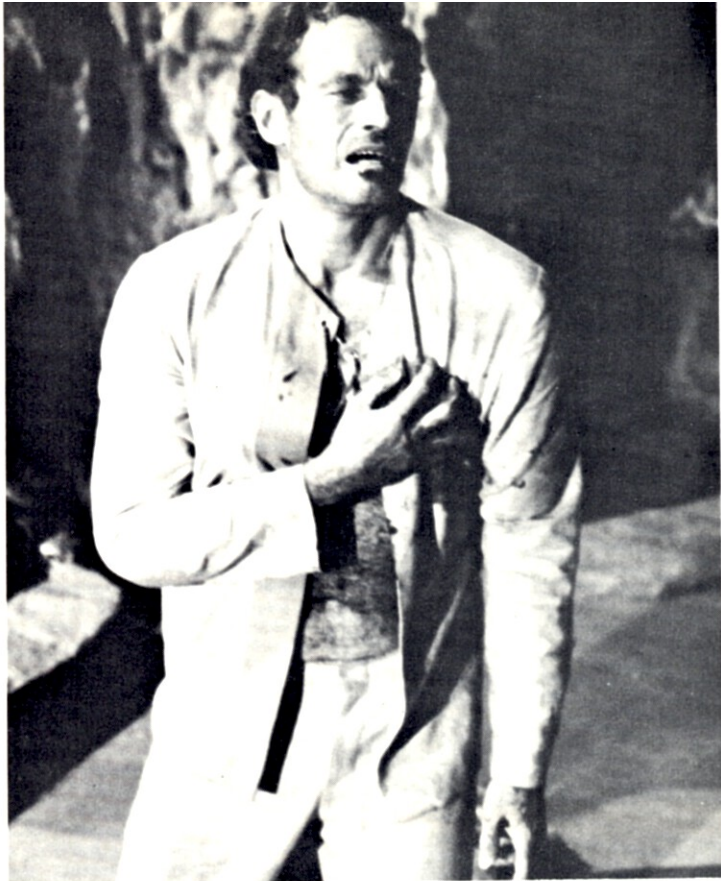
Perhaps I have only one other little thing, and that is that the extent of the culture was never very clearly defined, and that got me into considerable difficulties at the later stages, they'd invented cannons, the camera, they did scientific research and knew about vivisection. They hadn't invented the motor car as they still rode on horseback. It was difficult to decide just how far they had gone.

I think the first one is, in many ways, better than the second one, where I was still feeling my way, but exciting ideas did come out of the second one as a result of the Statue of Liberty, which instantly suggested that New York was underground and that there could be relics of human civilization down there, and that gave me the idea for the mutants, people who had become radiated.

At first, we were going to have them really mutated with monstrous noses and three eyes, real horror figures, but we didn't think that would have been nice for the children and after a great deal of research, it was the makeup department that came up with the idea that if you had been radiated, all seven layers of your skin would have been destroyed, and all that would be left was this terrible network of veins.

CFQ: Did you take children into account as your intended audience in writing the Ape pictures?

DEHN: We always have to keep the children in mind and what we want is their equivalent to our "A" certificate, because the children have truly taken to the apes in a big way. In our own country we have the children's TV program "Dr. Who," which is very horrific, and the children don't really mind. Normally, we start shooting in December and have the final print issued to the distributors on May 7th, which is a mysterious date, but it's the date all the children come out of school, and according to my producer, Arthur



CHARLTON HESTON

Taylor Apes 1 and 2

Even at the age of five, Charlton Heston wanted to act. Born October 4th in Evanston, Illinois, he majored in drama in every school he attended, including Northwestern University, and also worked on daytime radio in Chicago.

He married Lydia Clarke, a classmate, in 1944, and then served in the 11th Air Force. Afterwards, he and his wife moved to New York, trying to find work in theatre. In 1948, he made his Broadway debut in "Anthony and Cleopatra," then moved into television.

Producer Hal Wallis saw Heston in a 16mm version of JULIUS CAESAR, and gave him his first film role in DARK CITY. Since then, he has played in close to forty films, most important of them being THE GREATEST SHOW ON EARTH, THE NAKED JUNGLE, THE TEN COMMANDMENTS, TOUCH OF EVIL, EL CID, AGONY AND THE ECSTASY, and of course his Oscar-winning performance in BEN-HUR. In PLANET OF THE APES, as well as in the first sequel, he played the cynical, hard-tempered astronaut, Taylor.

Charlton Heston's latest film, SKYJACKED, was being shot on stage 30 at MGM. I met Charlton in his dressing room, while a makeup man was busily and methodically applying a scar to his left cheek for the next shot.

CFQ: How did you first get involved in PLANET OF THE APES?

HESTON: The project was first submitted to me by the producer, Arthur Jacobs, at least two years before production was actually undertaken. At that time, Warner Bros. has the project and invested a great deal of money in it, although all that existed were the rights to the Pierre Boulle novel. Arthur had a sketch presentation which he made to me, and I was immediately intrigued by it.

Interview conducted by Dale Winogura, February 11, 1972.

Jacobs, that instantly makes two million more dollars.

CFQ: The doomsday message of BENEATH THE PLANET OF THE APES has been called pretentious and heavy-handed. Do you feel that critics are merely squirming at being reminded of the dire possibilities of nuclear war?

DEHN: It's at the back of everybody's mind. One doesn't want dire threats, one wants to see what could happen after an atomic war a hundred years hence.

CFQ: Is CONQUEST OF THE PLANET OF THE APES the final film in the series, or is it likely to carry on for some time to come?

DEHN: It's anybody's guess isn't it? While I was out there, Arthur Jacobs said he thought this would be the last so I fitted it together so that it fitted in with the beginning of APES 1, so that the wheel had come full circle and one could stop there quite happily, I think.

I'm afraid the true answer is to wait and see how much money this one takes, as each one has made just a little bit less each time, but one can't really tell, as they're still going the rounds around the world, so until, maybe two years time they may find that the new ones have made just as much. It is largely a question of money.

CFQ: Have you ever been annoyed by cuts or omissions?

DEHN: Oh, there are always cuts, because the running time is very important, and if it's supposed to be a ninety minute feature, then it's got to be, and what gets taken out, to the writer's vexation, is always his best bit of dialogue writing.

There was one speech in APES 3 I was deeply in love with, but they were quite right to take it out, as it added nothing to the plot at all. If we had been given another few minutes, it would probably have stayed in. If you've got a sensitive producer and director, as I have, you generally find it's a great improvement. There are things that I'd like to have seen put back which had to be cut, but I don't think there's any moment when I cringe and say, "I wish I'd changed that."

CFQ: There is some talk of a television series for the Planet of the Apes concept. Do you feel such a project is possible, and will you contribute to it?

DEHN: It would have to be a little differently written. If I was asked to participate in it, I'd have to pilot the first one, and then take a continuing interest in the series, and my mind really boggles everytime I've had to do an Apes picture.

The way I really work on it is so ridiculous. I got the idea from Ivor Novello a long time ago, who said when I can't think of a plot I put four old ladies 'round a bridge table and then I see what happens, and Rattigan always works from characters to plot. He doesn't work out a plot for characters, and this I've always tried to do, to start writing for the first ten pages with some characters and see what happens, and suddenly, you find someone coming on, even if it's a maid to pour the tea, at least you've got a new character. CFQ: Do you enjoy working on fantastic subjects?

DEHN: Well, GOLDFINGER was utterly fantastic, and that was my first break.

For twenty-five years, I was a critic in Fleet Street, working for the old "News Chronicle," and originally when I was a critic I started writing manuscripts because I found it so hard to allocate praise and blame justly in a composite work of art like a film. The first one I wrote, in collaboration with Jimmy*, was called SEVEN DAYS TO NOON, and for which we both received an Oscar, and we also received 485 pounds from the dear Boulting brothers. So, after the Oscar film, I thought we would be rushing around writing for everybody, but two years went by and we did nothing at all.

During the war I was an instructor to a band of thugs called the S.O.E. (Special Operations Executive, to which Christopher Lee was also attached for some time), and I instructed them in various things on darkened estates, so I got a pretty good view of what counter espionage was like, as a result of which, when I joined the "Daily Herald," I was offered by Anthony Asquith, a dear, dear friend of mine, the film ORDERS TO KILL, because I'd had this experience during the war, and it was about an agent who went out to kill a man and found that he couldn't kill him, and this, along with my other experiences, led to GOLDFINGER.

CFQ: Are there any other types of films that you would like to work on that you haven't touched upon during your career, a comedy, western or horror film, for example?

DEHN: I'd love to do a comedy, but I wouldn't be so knowledgeable about a western because that's something I've not done, and I feel I ought to do. I would love to do a horror film, perhaps like a Dennis Wheatley story. As you know, Jimmy* did the music for THE DEVIL RIDES OUT.

*James Bernard, Hammer Film composer, who was present at the interview.



Charlton Heston as Taylor, the cynical misanthrope who is forced to defend mankind, a role which Heston describes as "a very interesting acting situation." Taylor is seen with his mute woman (Linda Harrison) from *PLANET OF THE APES* (left), and as she dies in his arms (right) from *BENEATH THE PLANET OF THE APES*. Middle: Also from *BENEATH*, dying and bleeding, Taylor is about to detonate the Doomsday Bomb.

I had, I think in common with most people, been always fascinated by science fiction. But, for an actor, it has two serious drawbacks: in the first place, until fairly recently, the genre was not undertaken seriously by filmmakers. I think it would be fair to say that *PLANET OF THE APES* was among the early, serious science fiction films. Secondly, there are usually no roles. The parts in a science fiction film tend to fall into three categories: monsters, in which you are merely a vehicle for the makeup; the pointers, who usually appear in pictures like *DESTINATION MOON* and *2001*, in which you're seeing these amazing sights, and you say, "Hey, look at that!" and point; and the fugitives, who are in the more horrifying films, in which you're running away from the creature from the black lagoon or something, and you say, "Look out, here it comes again!" Those really don't offer much creative satisfaction for the actor, but *PLANET OF THE APES* offered an acting role, Taylor, the misanthrope who is physically fleeing earth because of his contempt for man as a generally unsatisfactory animal. He finds himself thrust into the ironic situation of being the only reasoning human being in the anthropoid society, where he is forced to defend the *homo sapiens* whom he despises. This is a very interesting acting situation.

I was of course fascinated by it, and recognized its clear commercial potential. In any event, I told Arthur what I seldom tell anyone with a project that isn't firmly financed, that I would be interested in doing it.

I think Richard Zanuck deserves a great deal of credit for the fact that Fox undertook the picture, because he examined the project and the considerable costs involved. At this time, Franklin Schaffner was involved, and Zanuck had a lot of confidence in him, rightly so, as did I, as not only a director of enormous creative ability, but a good captain. You need a good captain in any picture, but you really need one in directing a

Heston:

...science fiction, until fairly recently, was not undertaken seriously by filmmakers. I think it would be fair to say that *PLANET OF THE APES* was among the early, serious science fiction films.

film like this.

CFQ: It's interesting, Taylor is one of the very few characters in science fiction in which there is actual change.

HESTON: There are very few science fiction stories which provide any latitude for this. His desperate attempts to communicate when he is temporarily speechless is a marvelous acting problem. I found it a fascinating part to work on; I may say one of the most physically painful parts I've done, as I spend almost every scene either being hit with sticks and stones, or pulled around with a leash about my neck, or squirted with fire hoses, or falling down cliffs.

CFQ: What did Schaffner suggest for the character, if anything, outside of your own conception of it?

HESTON: Franklin Schaffner and I have worked together many times, not only in film but on stage and television, and we have a very good rapport. I think we understood the part in the same way, and it seemed to fall into place very readily. The major problems in making the film proved to be the technical ones, the creative problems were much more susceptible to ready solution.

CFQ: Can you relate the character of Taylor, abstractly, to any other character you've played?

HESTON: Every character obviously one hopes to make, to a certain degree, unique, excepting the fact you have the same basic physical equipment to work with. I suppose Taylor comes as close to being an existentialist character as perhaps any I've played. I've played many angry and cynical men, but never a man whose cynicism and distaste for mankind was sufficient to make him literally leave the earth.

CFQ: How did you get involved in the second one?

HESTON: I felt a certain obligation to Richard Zanuck about the film. The first one had such an enormous success, both critically and commercially, and of course I was grateful for the part and the material rewards it brought me and so forth. They spoke to me, as soon as the overwhelming success of the film became evident, about a sequel, and I said, "You know, there is no sequel. There's only the one story. You can have another picture about further adventures among the monkeys, and it can be an exciting film, but creatively there is no film." Now that comment is in no way intended, as I said to Zanuck, as a criticism of them for making it. A picture that grosses \$22 million, and has the potential to be spun off into one or more sequels, obviously you have a responsibility to your stockholders, and indeed all the other movie makers on your lot who will be making films with the profits from that to make others.

I think it's fruitless to compare and say which of the three successive films is the better. It's clear that, in terms of the story, the first one is all there is. Nevertheless, I felt a responsibility to Zanuck, and I said I'd be happy to do it as a friendly contribution.

CFQ: What do you think was the so-called point or message that *PLANET OF THE APES* was trying to make?

HESTON: What Schaffner and I were trying to say with it is that man is a seriously flawed animal; he must learn to deal with his flaws, that it's not something you can eliminate. I suppose the outstanding example of the same comment is Swift's *Gulliver's Travels*, which curiously works in the same way. It can be published as a boy's book of adventure, just as *PLANET OF THE APES* can be enjoyed as a fantastic adventure film.

CFQ: I imagine it was an exciting experience working on the film?

HESTON: Yes, it was. It's a curious thing, there

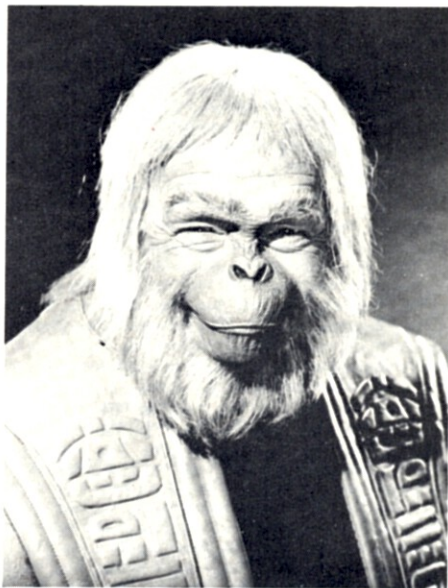
is a kind of an accident in the film that I think both Frank and I sort of half regret being in, and oddly enough a number of critics have picked it up and said this is a phoney thing. It is in the courtroom scene, when the three judges do the "See no evil, hear no evil, speak no evil" tableau. All the other things the monkeys do, the clichés that they use, that you can justify because theirs was a mimicking culture, and they would logically mimic the speech clichés, as well as the cultural clichés, of today. But there's no way you could justify that, that indeed is a phoney.

When we were shooting the scene, Frank said, "You know, it would be terribly funny to have a gag of them doing that." We laughed at it, and he said, "No, it's a phoney, I shouldn't do it." I said, "Why don't you do one just for the dailies," and he said, "All right." So we did it in, laughed, and everybody thought it was marvelous, but he didn't want it in the final cut. Then, somehow it got in the rough cut, and all the studio echelons saw it and said, "No, don't change it!" Then, they had the first preview, and it was an enormous success. So there it is.

CFQ: Are there any other amusing stories about the shooting?

HESTON: That's the question that is always asked about films, and I'm never able to answer it satisfactorily. My experience is that films are often endurance tests, certainly *APES* was, and you don't exactly look back on the happy, carefree times and the funny jokes. *APES* was a very tough picture to make, the locations, the climate, and working conditions were difficult. Almost all pictures are tough. It's hard work—very hard work.

What you're trying to do, to compromise between the dream of the perfect picture you have in your mind, and the inevitable failure to achieve the dream—it's hard.



MAURICE EVANS

**Dr. Zaius
Apes 1 and 2**

Dr. Zaius is perhaps the piece-de-resistance of *PLANET OF THE APES*, and Maurice Evans' characterization remains the definitive hallmark of the series.

A devotee of the theatre, some of his most acclaimed performances were in "Romeo and Juliet," "St. Joan," and "Richard III" in the 1930s. In 1941, he became an American citizen, and enlisted in the Army a year later.

Afterwards, he produced such plays as "Man

Interview conducted by Jack Hirshberg, July, 1967 and June, 1969.

Evans:

I know tradition says that there are great dangers in doing sequels, but I see no reason for it...there is every reason why a story should be expanded if the author has really got anything to say.

and Superman," "The Browning Version," and "No Time For Sergeants," as well as acting in plays like "Dial M For Murder" and "The Apple Cart." His film roles include *KIND LADY*, *ANDROCLES AND THE LION*, *THE WAR LORD*, *ROSEMARY'S BABY*, and the title role in *MACBETH* for television's "Hallmark Hall of Fame," with Judith Anderson.

CFQ: Were you at all apprehensive about wearing makeup of the sort in *PLANET OF THE APES*?

EVANS: Sure. I still am, as we go on. I must confess it's very disagreeable to have this latex rubber mask applied to the face every morning, apart from the fact that it takes 3 1/2 hours to put it on, which means I have to crawl out of bed at 5 in the morning, to be in the makeup chair at 6--and with two delightful gentlemen poking and prodding and sticking things on me--including the mask and the hair that follows it--and then getting into a very heavy, hot costume--it's not all beer and skittles by any means. But it has this advantage--once all this makeup is applied, one does, as it were, get into the skin of the part. You can look at yourself in the mirror and see somebody that resembles yourself not at all. I think it's of great assistance to the actor to depict the character without looking at your own face--rather, at this image that has been created for you. It's rather like a puppet master, you are there to pull the strings and make the face work.

CFQ: Is it somewhat of an affront to an actor's ego not to be seen at all during the picture?

EVANS: I don't think so. One hopes people will bother to look at the credits at the end and find out who was playing what, although we're blessed in this cast with having a bunch of stage actors, most of whom I've worked with before. So even if we were mistaken, one for the other, it would still be a compliment to be credited with the performance of, say, James Whitmore, James Daly, Roddy McDowall--you would feel no sense of insult if you were mistaken for them.

CFQ: Of course, there's a peripheral benefit--you can stay out late the night before and have a few extra drinks.

EVANS: I wouldn't go that far--the necessity of having to get to bed at nine in order to be up at five, there isn't much opportunity for lifting the elbow. Granted, the way one looks in the morning at those ghastly hours. It doesn't really matter if you have the most terrible bags under your eyes--there isn't any tongue clicking and why don't these actors take care of their faces?

CFQ: Is the makeup difficult on your skin?

EVANS: It's the removal of it that's dangerous--the stuff has to be applied with spirit gum--it has a great deal of highly concentrated alcohol as its base and this is very astringent to the skin. It sets very hard and can only be removed with strong alcohol and with acetone. The alcohol removal, I must say, is the best part of the day for me because it takes so long to get it off that one finds oneself inhaling the fumes--it's 180% alcohol and you get quite a buzz on.

CFQ: By the time you're ready to drive home, someone else has to drive the car?

EVANS: I won't trust myself on the road. Apart from everything else, we are required to have black fingernails, as the ape has, and this is very tiresome to take off. When I'm working on consecutive days, I just keep the black nail polish on--one day I did drive the car home and unthinkingly made hand signals, whereupon I got the most startled look from a motorist drawing up beside me--what's this character doing here with black fingernails?

CFQ: How do you see Dr. Zaius as a character?

EVANS: He is the chief minister of Science in the ape world; in addition, he's the keeper of the scrolls, a kind of Moses of the ape civilization. He has a knowledge and wisdom which is denied other people. He has interpreted the ape scriptures in such a way that he feels he has a greater knowledge of what has gone before and what is likely to follow. His main concern is to insure that the ape civilization is not challenged, by any other kind of civilization. He wants to retain the status quo, so he is trying to discourage the younger apes--the chimpanzees, played by Kim Hunter and Roddy McDowall--who are making scientific experiments on the subhuman characters that are the other occupants of this planet--which involve operations on their brains to keep them subjugated and inferior--he discourages them from interpreting these experiments. He sees danger with too little knowledge.

CFQ: How about the project as a whole--it certainly is one of the most unusual motion pictures made in recent years--wouldn't you say it's sort of a daring project to be attempted, particularly in view of the types of motion pictures we've had in recent years?

EVANS: After all, we're getting a lot of great pictures from abroad--pictures that dare deal with ideas. I think they're being very smart here in not going overboard to make this too intellectual or highbrow. It has a nice balance between being a morality play, with a good leavening of science fiction. It has a moral, and it's treated with a good sense of drama and to some extent, comedy. The ordinary kind of entertainment on which motion pictures relied for so many years has now been practically taken over by TV. I don't think people, having watched TV at home, want to go out to a theatre and see precisely the same thing they've seen at home. So the makers of motion pictures have got to lead public tastes above and beyond what has been the accustomed, rather soporific fare, which we get on the TV screen.

CFQ: The author is trying to say something in *PLANET OF THE APES*. What would you say is the message that he's trying to get across?

EVANS: That man better take a look at other civilizations, at how animals conduct themselves, before he's ready to condemn, and then to take a jolly good look at his own way of living to find out whether there isn't room for a great improvement, and learn the lesson that unless he does re-evaluate what's going on with his morals, his belligerency, all the things that are making life so difficult in the world today--that we might very well degenerate, or regress, into a civilization--I don't know quite how to put it.

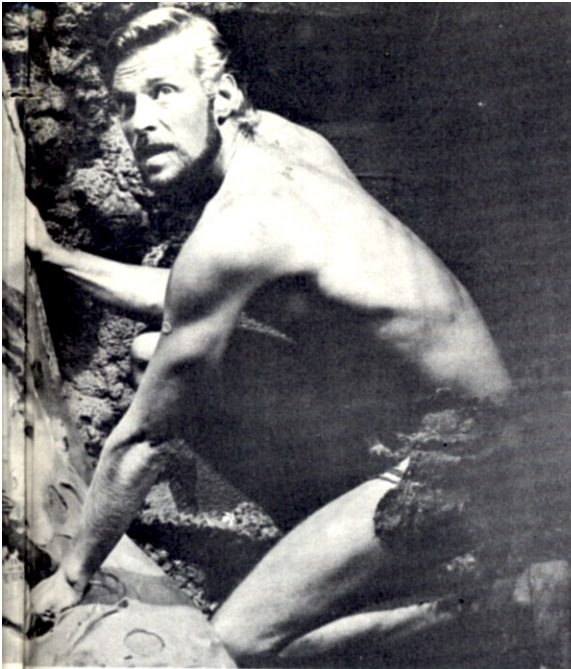
CFQ: Do you suppose that by viewing the foibles, the prejudices, exhibited by the apes, he is attempting to give human beings a dramatic perspective of their own behavior?

EVANS: Yes, that's what I was attempting to say. CFQ: How do you account for the success of the first *Planet of the Apes* film?

EVANS: Well, I think it's pretty clear--whether by design or by accident--*PLANET OF THE APES*, the first picture, had this double appeal. The appeal to youngsters as a pure science fiction; but it had a message to deliver which apparently communicated very clearly to the adult audience. And the result was rather distressing, I guess, to some parents. I came across a family in New York, one of these unfortunate divorce situations where the mother had the visiting privileges with the children for the weekend. The children of her first marriage duly came on Saturday and she said to them, "What would you like to do, dears?" They said, "We want to see *PLANET OF THE APES*." So she said, "Delighted." Took them to the theatre. The following week the children of the husband were visiting and she said to the husband's children, "What would you like to do?" They said, "We want to see *PLANET OF THE APES*." To make a long story short, she told me that after two or three months she's seen the picture six times and really knows the dialogue by heart. Well, now, that shouldn't happen to a dog let alone an ape. But it shows that certainly among the juvenile audiences a tremendous enthusiasm for it.

The interesting thing to me was that with the adult audiences there seemed to be great controversy amongst them as to whether the producers, the director, the actors, and everybody else, the writers, goodness knows, hadn't gone a little





overboard in being funny, making jokes of things. I disagree very strongly on this ground because it seemed to me the whole point of the picture was that as the apes took over the world and as the humans, through neglect and the sort of things that we all seem to be going through these days, abusing our bodies and taking drugs and one thing or another, that it would be normal for whoever became the successors of human civilization, that they would pick up the clichés of our own civilization. And the jokes such as they were in the first Planet of the Apes were at that sort of expense, that the monkeys now were making the same mistakes and telling the same jokes as their human predecessors.

CFQ: In talking to some of your young friends, the teens, perhaps young college students, people in high school, did you find that they were as much interested in the message and the sociological and satiric aspects of the film as they were in the straight adventure of it?

EVANS: Well, I think the more adult the audiences were, the more they were interested in the sociological rather than the science fiction aspect of things certainly. I think there was an appreciation there, too, with the older people of the extraordinary visual aspects of the film.

CFQ: In your estimation, are there any dangers in doing a sequel for the screen?

EVANS: I know tradition says that there are great dangers in doing sequels, but I see absolutely no reason for it. After all, a motion picture lasts, what is it, an hour and a half--two hours maximum with no commercials, thank the Lord--but a long play--like "Hamlet" or "Who's Afraid of Virginia Woolf?"--runs for four hours in the theatre, so there is every reason why a story should be expanded if the author has really got anything to say. And I think in the case of the sequel to PLANET OF THE APES, the public will find that the author has a great deal more to say than he had in the first one. In fact, the sequel to my way of thinking, is infinitely more profound from a philosophical standpoint. In many ways more frightening.

CFQ: Have you been able during these months to gauge the effect upon your own career of playing an ape, and what has been the reaction?

EVANS: I haven't found that anybody has objected. They've all been very curious you know to say "Why should you do it?" and I really think the answer is that one always wants whatever one does in the entertainment field to be something that succeeds.

CFQ: What would you feel is the reality that is projected by BENEATH THE PLANET OF THE APES? What do you feel in a nutshell it has to say?

EVANS: Watch out, brother!

CFQ: Perhaps you could remember one very humorous experience that as an actor you've had at any time during the filming of these pictures?

EVANS: This was rather amusing in this sequel to PLANET OF THE APES. James Gregory, who plays the gorilla general, the Chief of the Army, and myself, the Minister of Science, dressed as an orangutan, were having a discussion in a steam bath. This required us to appear to be without any clothes on, but monkeys, if they're not clothed, obviously have hairy bodies. Well, neither of us were particularly keen on doing the scene. We didn't really believe that we could be made to look like monkeys without any clothes on. So we looked up our Screen Actors Guild contract and the contract read that in a contemporary motion picture, the actor should be required to supply his own costume, and that such costume shall be of a conservative and first-class character. Since we were appearing in our birthday suits--nothing on but a bunch of hair, you know--we thought maybe we could escape the necessity of having to play the scene. But the wardrobe master for 20th Century Fox, a genius of a fellow called Wally Horton, devised these two wonderful monkey suits, so we really could not continue to say that we were supplying our own clothing, even though it had to be conservative and first-class. So we went ahead and did the scene and all was well.

At left, from BENEATH THE PLANET OF THE APES, Brent (James Franciscus) and Nova (Linda Harrison) discover the remains of a submerged and devastated New York City.



KIM HUNTER

Zira Apes!, 2 and 3

A survivor of the first three Apes films, Kim Hunter still adheres to the excitement of the theatre as well as the trying duties of film work.

On November 12, 1922, in Detroit, she was born Janet Cole who, after high school graduation, went from one stock company to the next. David O. Selznick put her under contract, and then she went to Britain to act in such films as the fantasy, STAIRWAY TO HEAVEN.

She played Stella in both the Broadway play and film versions of A STREETCAR NAMED DESIRE, and was also cast in the plays, "The Children's Hour" and "The Tender Trap."

She is chronically on television, with roles in "Playhouse 90," "Studio One," "The Defenders," "Alfred Hitchcock," and "Night Gallery." Film roles include STORM CENTER, THE YOUNG STRANGER, LILITH, and THE SWIMMER, not to forget the delightful character of Zira, the lady animal psychologist of PLANET OF THE APES and the two subsequent sequels.

Lounging around on a Thursday afternoon, about 1:45 PM, the last thing I was expecting was a phone call from Kim Hunter. I had called the Huntington Hartford theatre several times, where she was performing in the play, "And Miss Rear-don Drinks A Little." Arthur Jacobs had given me her number with the admonition that I'd better reach her before she returned home to New York. She had called in answer to my messages, and we discussed her continuing role as a chimpanzee, the attendant problems and delights.

I asked her what her initial approach to the character had been after reading the script of PLANET OF THE APES for the first time. She said Zira "came through strongly as a person," and that she "never thought of them as apes." She added that John Chambers' make-up helped her achieve the transformation into the ape-woman quite amazingly, or, as in her words, the "makeup achievements were larger than life."

Asking her which film was the most difficult one of the three to work on, she replied, "The second one," because the feeling of working on the first one was of a "special, experimental nature that was exciting." Zira had a smaller function in BENEATH, but Kim had to spend four weeks more than necessary because of production problems. Normally, her role would have only taken a week to shoot. However, she said the third one was "more fun to do" because of the better story, continued 34

Interview conducted by Dale Winogura, December 6, 1971. Portions conducted by Jack Hirshberg, June, 1969.

On the filming of CONQUEST OF THE PLANET OF THE APES

With 20th Century-Fox's CONQUEST OF THE PLANET OF THE APES, the extremely successful Planet of the Apes series goes full circle. The little baby chimp who cried "Mama!" at the finale of ESCAPE FROM THE PLANET OF THE APES has now grown up under the name of Caesar, a performer in Armando's circus. How this ape bands together all the other captive apes to turn the tables on mankind is the basis for Paul Dehn's tightly constructed, ingeniously developed, intriguing, actionful, and literate original screenplay.

What was once the backlot of 20th Century-Fox studios lies a mammoth shopping center and building complex known as Century City, as futuristic a location as any film-maker could hope to find. Once again, the cameras are turning there as the same movie studio uses it as the center attraction of this, the fourth and easily most epic film of the series.

The first day of shooting, January 31, was held atop the towering Bank of America building, about one block west of the shopping center, on a warm, sunny day. I ascended the building to the top floor, the 16th I believe, and the first thing I saw upon entering the location was a group of people gathered around the film's star, Roddy McDowall, in full ape makeup, with makeup man, Joe diBella, applying the final touches to McDowall's hands. The apes on film are an impressive sight, but seeing it live is a truly startling experience. It looks so real that a first glance is almost frightening.

Amiable, white-haired English director, J. Lee Thompson, was there, greeting me on my arrival, and showing a bit of tension as is everybody of the first day of any picture.

Walking up a stairway to the very top of the building, one catches as clear and as breathtaking a view of almost smogless Los Angeles as one is able to. This level is used as the heliport in the picture, as well as in actuality, where Caesar (McDowall) and Armando (Ricardo Montalban in the same role as in ESCAPE) land in a sleek red and white copter at the start of the film, after the credits. Cameraman Bruce Surtees seemed very pleased with the copter's shape since it was, as he put it, "perfect in size for Todd-AO."

First, a shot from the platform was taken as the copter comes into view. It's an awesome sight as the machine comes circling around a tall, black building, and lands right square in the middle, the force of the wind from the propeller almost blowing me and my notes away.

Then, a point-of-view shot from inside the copter was taken, while the director radios camera instructions from the ground. Moving to the stairway, Thompson sets up the shots for Armando and Caesar's descent. He's an extremely active, constantly thinking, and exacting director, Thompson, yet there's just enough gentility to make him a very warm individual even in his more thoughtful moods.

Everyone seemed to have relaxed as the day went on. Montalban is a very friendly fellow, smiling warmly and confidently as the shooting progresses. Joe diBella seemed a bit worried as McDowall wears a leash in these scenes, and he was concerned about it pulling the makeup. But



there was even more worry for everybody when I discovered that McDowall had sprained his ankle that morning, and was fighting pain with every step.

Roddy McDowall is a true professional, for there was no outright complaining from him whatsoever. He is a fighter, and very, very few actors would struggle with such determination against such a handicap, with as much spirit to win as he has. One can't help but admire his professional discipline and courage under such severe strain, and I salute such dedication and fortitude with all my heart.

A few days later, the company was very close to the shopping center, in front of an office building, where a large sign was placed, reading Civic Center. In this scene, Armando is being questioned by two cops, among a crowd of protesting humans, for yelling an obscenity at them, although it was really Caesar who accidentally blurted it out in rage at their beating an ape. A sudden disturbance turns the cops away, and Caesar and Armando back out of the crowd and run off. The scene comes off extremely well, Montalban showing good, strong intensity in each take.

There were many gawking, understandably questioning spectators and shoppers, and a number of fascinated children, whom McDowall and Montalban graciously gave autographs to.

After the first week of shooting, in and around Century City's shopping center in the daytime, the latter part of next week was scheduled for shooting at the University of California at Irvine, where the exterior Ape Management and training scenes were filmed.



A couple of weeks later, after a considerable amount of studio interior filming, the cast and crew were back in Century City, this time for extensive night-time shooting, from about 7 P.M. to around 6 A.M. the following morning. On one of the shooting nights, I met Natalie Trundy (Mrs. Arthur Jacobs), who plays a lady chimp in CONQUEST, called Lisa. She has gone the route, playing a mutant in BENEATH THE PLANET OF THE APES, a human in ESCAPE (the part of Stevie), and now an ape. I must admit that when I first saw her in BENEATH, without the mutant makeup, it was love at first sight. She is a charmer, a truly lovely and enchanting personality.

Also in the cast of CONQUEST is Don Murray as the governor, Breck, whose performance as the ornery cowpoke in BUS STOP is still my favorite among his many roles (he was nominated for an Oscar for that picture, in 1956). Buck Kartalian, one of the head gorillas in PLANET OF THE APES, plays another gorilla, Frank, in this one. David Chow plays a chimp, Aldo; Severn Darden enacts the police inspector, Kolp; and Hari Rhodes is Breck's right-hand man, MacDonald, the only truly sympathetic human in the picture, who displays more humanity in his treatment of the apes than anybody else.

The first evening of shooting, the sinister opening title scene was shot. Tracking shots of deserted sidewalks and buildings were filmed, and then a black-costumed and helmeted guard was shown, entering the frame with an intensely serious demeanor on his face, a light shining coldly and fiercely on him. Then, what looked like a man in a black jump suit appeared, running away



into the background.

A tracking shot of black boots glides back to reveal the same dark figure running on the bridge. The guard spots him, and runs after in desperate pursuit. Looming black buildings backdrop the chase, as brilliant white light floods the foreground, making the running figures look like shadows.

The mysterious figure is shot by a guard, and the camera trucks in to reveal the bloodied face of an ape.

Each shot is so complex, and done with such evident care, that it often takes about two-to-three hours just to light the next setup.

On the following night, preparations for the climactic riot and siege of the city were filmed. A small crowd of apes are seen in long shot, getting orange and black kerosene cans from a store room, and running away towards the bridge. A line of marching guards were then shot coming to the camera, passing by in shadow, and lining up in formation for battle alongside one of the buildings.

Surtees backlit several scenes like this one, ingeniously contradicting many of the rules of cinematography, with an unmistakable feeling for the sublime technique of master painter, Rembrandt, whom Surtees feels many cameramen should study and apply in their work. Working as cameraman on two Don Siegal masterpieces, *DIRTY HARRY* and *THE BEGUILLED*, with the teaching and guidance of his famous photographer father, Robert Surtees, Bruce has a grasp of photographic technique that is genuinely inspiring and impressive on film.

Finally, people are seen evacuating the city,

and guards stand by, ready for the oncoming danger.

A patrol of guards runs to the alley, as a crowd of apes approach them. The head guard shouts "No! Go back! No!" The apes stop and retreat for a second as if trained to, but then keep walking stealthily towards them. The front row of guards kneel down, the second row remains standing, as the order is given to fire. A seemingly endless barrage of gunfire and smoke envelopes and echoes over the scene, as a few apes drop, and the others scatter and disperse.

A scene as difficult as this one is made even more trying by the very fact that the night temperature of the air is typically February in Los Angeles. It is so cold that the breath turns to frost, and no amount of clothing, makeup, hot coffee, soup, portable heaters, or whatever is enough to warm anybody for a sufficient period of time. How everyone manages to stay on their feet from 7 P.M. on until wrap-up time is something I still don't quite comprehend.

One of the things one learns in watching films being made is that it is all mostly waiting. There is nothing particularly glamorous or fast-moving about film-making. Camera moves must be carefully planned out, lights must be set up and appropriately shaded, actors' positions must be established, and everything must run together as smoothly as possible.

For the most part, the civilians watching the picture being made were quiet and cooperative upon command from seasoned assistant directors Buck Hall and Jack Stubbs. When Buck yells out, "All right, boys. This is picture," silence must needs be observed, for the camera and sound



Scenes from *CONQUEST OF THE PLANET OF THE APES*, the fourth and newest entry in the Apes series, now in release from 20th Century Fox. **Top:** Armando (Ricardo Montalban) comforts Caesar (Roddy McDowall) when they realize they must part ways to survive. **Middle:** In Century City, director J. Lee Thompson instructs an Ape, about to be accosted by police officers for laziness. **Bottom:** Filming at Century City, as two cops beat a disobedient Ape while interested spectators with cameras watch. **Color:** Apes surround Breck (Don Murray) in the aftermath of fighting. **Far Left. Top:** At the University of California at Irvine a team of makeup men prepare Ape extras. **Middle:** The Apes riot. In foreground the large fire effects devices, looking like oversized mousetraps, burn by butane fuel. **Bottom:** Guards, poised, ready to fire at angered Apes.

equipment are rolling, and nothing must interfere with its progress.

Few observers had the stamina and patience to watch for very long. Maybe they believe that pictures just happen, like biblical miracles. But it's a tedious business, picture-making, requiring a patience and physical and mental strength only for the dedicated. Yet it is ultimately one of the most satisfying and exciting fields of endeavor, for each film is like an adventure, a tall mountain to climb that holds many obstacles.

And from the look of things, *CONQUEST OF THE PLANET OF THE APES* figures on being one of the most exciting and unique achievements not only of the series, but more importantly, of motion pictures as well.

characters, and dialog. The second one she called "pure melodrama," and that "whatever is said was lost."

HUNTER: I think to a certain point, the film (PLANET OF THE APES) made its satirical points using a simian civilization to point up some of our human civilization's absurdities. I think people got different things from it, totally. Most people I talked to were shocked and terribly impressed by the ending, but you have to wade through a film before you get to the end, so that obviously was not what kept them in the theatre. I heard a little child express some of it, one reaction that I think might have been universal. I think all of the characters were identifiable, oddly enough, even being apes.

CFQ: Do you think people were intrigued--and this seems to have crossed generation lines--ethnic lines--by the prospect of getting a certain perspective on themselves as seen through this civilization?

HUNTER: Absolutely. That was what I was starting to say when I mentioned this child's reaction. It's quite extraordinary when a film can reach a six-year-old child, saying: "You know I think I understand now why people are afraid of other people. It's because they're different and they're strange." This child got the reverse thing, that the apes were afraid of humans because they were odd, they were different. Whereas this is half our problem in the world today. The things frighten us--we're frightened of them and we're antagonistic and we're aggressive, and we're all of these terrible things that human beings can be because we don't understand, because they are different.

I recall in the making of PLANET OF THE APES, while we were waiting for good weather--one of the few times that we had that problem in the first one, we were at the beach and the fog rolled in, and we did need the sun. I went up and I took a nap. In this makeup, the only way you can possibly take a nap is to lie flat on your back. Otherwise you're apt to hurt the appliances. I went absolutely sound asleep, which I rarely did. I woke up I think with one of the worst nightmares of my life. Because you see, even asleep, your subconscious is aware of what is on, of these appliances that are on your face. In my dream, I knew that from the neck up I was a chimpanzee. My panic was that I couldn't see over the face to find out if the rest of me had become a chimpanzee, whether I was human from the neck down, and I was never so frightened in my life. Because I mean from the neck up I was not in makeup--I was a chimpanzee, in my dream. I woke up and I was shaking. It took quite sometime to find myself again.

Then, I asked her what each director suggested for her character. She said, "Oddly enough, I was left remarkably alone," but that Franklin Schaffner (on the first one) found that, unless we kept the (makeup) appliances moving, they looked like masks."

When asked about whether she prefers stage to film, she replied, "I suppose I actually do," but that she would hate "to be confined to either."

Of all the films she's done, she liked doing Stella in Elia Kazan's A STREETCAR NAMED DESIRE more than anything else (she won a Supporting Actress Oscar in 1951 for her marvelous portrayal), but that the "crazy, imaginative freedom of PLANET OF THE APES" ranked it a close second.

RODDY MCDOWALL

Cornelius
Apes1 and 3
Caesar
Apes4

Born and educated in London, Roddy McDowall appeared in several English pictures, making his debut in MURDER IN THE FAMILY at the age of eight. Darryl F. Zanuck brought him to Hollywood, where he played in films like MAN HUNT, HOW GREEN WAS MY VALLEY, MY FRIEND FLICKA, and LASSIE, COME HOME.

A bachelor and professional photographer, he has played in numerous films, like CLEOPATRA, THE LONGEST DAY, SHOCK TREATMENT, MIDNIGHT LACE, THE LOVED ONE, and in the first and third Apes films as Cornelius, the inquisitive ape archeologist and husband to Zira. In the fourth Apes film, CONQUEST OF THE PLANET OF THE APES, McDowall plays Caesar, the son of Zira and Cornelius.

CFQ: How did you first get involved in PLANET OF THE APES?

MCDOWALL: A year before production, Arthur Jacobs talked to me about the project. I was one of the few people he explained the whole thing to, including the ending. He talked with me about playing Cornelius, and I thought it was all intriguing. About a year later, I signed to do the film, and to have my face molded for the makeup.

The first film was very difficult because it was made in the summertime, at the Malibu Ranch. In August, with all those quartz lights, it hits like 140°, and it's just unbearable. Although it was a wonderful experience, because I like Frank Schaffner very much. I thought I would never do one again.

The second film I was not in because I was involved with directing a movie in England, with Ava Gardner.

Then the third film, which I liked very much, was made in the wintertime, as this one has been.

CFQ: Was the script of BENEATH THE PLANET OF THE APES offered to you?

MCDOWALL: Yes. I was going to do it as Kim Hunter and Charlton Heston did. Arthur Jacobs called me back, but I was involved in preparing the film I was going to direct. It would have taken six days or something, and I'd have liked to have done it, but it wasn't possible.

CFQ: How did you envision the character of Cornelius?

MCDOWALL: The way I played him. That sounds like a curt reply. I don't mean it that way, but I mean that exactly. Cornelius was not a dimensional character in the first film as he was in the third, and he is not as interesting a character as Caesar to play. That doesn't mean that Cornelius is a bad part, it's a very good one, but he was already formed. He has an academic, gentle sense of humor, and he's sort of a peacemaker. He didn't have the complexities of nature that the role in this film does, as Caesar goes from being very young, mentally, to being a kind of a despot.

CFQ: In other words, the character of Caesar has transitions, whereas the part of Cornelius was pretty much a staid, very level kind of character.

Interview conducted by Dale Winogura, March 13, 1972.



Above: Makeup artist John Chambers makes a minor adjustment on a Gorilla during the filming of BENEATH THE PLANET OF THE APES. He has worked on the first three films of the series.

MCDOWALL: Right.

CFQ: How did each director mold and develop your character?

MCDOWALL: It's very hard to answer that. A really good director doesn't let you see how he's drawing you out. It becomes a sort of teamwork. The only time one becomes annoyed is when a director becomes an obstructionist, which was never the case with any of the directors in the Apes series at all.

CFQ: How do you feel about each subsequent film in the series?

MCDOWALL: I didn't see BENEATH, although I want to see it. PLANET OF THE APES is a very hard film for me to judge because it was such a physical agony doing it. I'd begin to sweat remembering the heat. I think it's a fabulous movie, up until I come into the film, and then it's just purely a subjective reaction.

I like ESCAPE very much. I went to a movie house to see it, and I liked what it did to an audience. I admire Don Taylor very much, and I admire J. Lee Thompson beyond any description. **CFQ:** What do you feel each film, or the series, is trying to say?

MCDOWALL: There are so many people sounding off about what the real meaning is of this, that, and the other. The meaning is what you get from it. Antonioni once made a marvelous comment about BLOW-UP when people asked him what it meant, and he said, "It means what you want it to mean."

CFQ: Is there any difference in the makeup of Caesar than that of Cornelius?

MCDOWALL: None at all. Different thoughts present a different visage, and that's what acting is all about. Different roles have different sets of thoughts to convey, and they present a different outward appearance. I hope.



JOHN CHAMBERS

Makeup Designer Apes!, 2 and 3

Possibly the most imaginative and resourceful of makeup artists today, John Chambers is a graduate commercial artist, who also studied and worked in sculpture. In the war, he learned techniques in plastic and rubber chemistry for prosthetic work, creating artificial eyes, ears, noses, etc., for returning veterans.

After prosthetic lab work for the Illinois government, he went to Hollywood and worked at NBC-TV studios. He still does prosthesis work in his garage laboratory, and has been involved with several hospitals and research centers in developing and lecturing on techniques of medical restoration.

Known as the ghost laboratory man, he has worked on many television series, including "Outer Limits" (the domed head for David McCallum in "The Sixth Finger"), "The Munsters," "The Invaders," "Star Trek," "Lost In Space," and "Night Gallery." For movies, he created the masks for THE LIST OF ADRIAN MESSENGER, Tony Curtis' false nose in THE BOSTON STRANGLER, Richard Harris' false chest in A MAN CALLED HORSE, the dog's head and plaster casts for THE MEPHISTO WALTZ, and the amazing ape people in PLANET OF THE APES, for which he won a Special Oscar, as well as the next two films in the series, BENEATH THE

Interview conducted by Dale Winogura, December 2, 1971. Portions conducted by Jack Hirshberg during the filming of PLANET OF THE APES, 1967.

PLANET OF THE APES and ESCAPE FROM THE PLANET OF THE APES.

CFQ: What was your first concept for the ape makeup?

CHAMBERS: When I went into it, the producer (Arthur P. Jacobs) and his associate (Mort Abrahams), has a concept of a neanderthal type, where he was fringing more on the human than the animal.

At Fox, they had done a little test with the first person who tried out, and that was Edward G. Robinson. He was fabulous as Zaius (Maurice Evans was marvelous in the final casting), and I loved the way he did it. The makeup was crude, but they had a semblance of what they wanted. That's how the one concept was started.

CFQ: For each consecutive film, how long did the makeup take to apply?

CHAMBERS: Before production, I was training people to do it in six hours, then five hours, down to three-to-three and a half. Then, I knew that anywhere from two-to-three hours, some of the makeup men would be finished, and I said, three hours for each makeup. If I saw anyone rushing, they had to curtail that. I maintained quality as much as I could in the first one. I kept an eagle-eye control.

In the second one, I maintained the same time, and so one with ESCAPE.

It wasn't uncomfortable, after they got used to it the first time, and they didn't perspire! We were up with 120° in Arizona, but there was no trouble--it was amazing! We did keep them cool, we had special refrigerated trailers for them, and we had sixty-foot makeup trailers. No one ever did this before. This is what kept them under control.

We never lost one minute of production time due to makeup faults or slowdowns. I have never worked with such professional attitudes--no complaining or anything with any of the actors in any of the films. It was a challenge to them, and everyone loved it.

CFQ: It's unfortunate that people keep comparing

Chambers:

...there were areas where I had to maintain director and camera control. We had to confer if I felt the shot was not good for the makeup.

your makeup with that in 2001, but there's no similarity at all.

CHAMBERS: In 2001, they didn't talk or show expression, except for grunts and roars, and they had armatures.

CFQ: About how long did it take for the mutant makeup in BENEATH?

CHAMBERS: This was a full, soft foam-rubber head appliance, and I used silicone adhesives to blend it out. In the ape appliances, there were small pieces, a chin, a muzzle, and a forehead, and the rest was face hair and a wig. It took more time to blend the edges there, but the mutants were already made up, and the only extra makeup we used was around the eyes and mouth. So we took two hours, average, on those.

CFQ: Approximately how many people worked on each film?

CHAMBERS: When there were crowd scenes or something like that, we had about 78-to-80 makeup personnel.

CFQ: Did you have full control over makeup on the films?

CHAMBERS: When I sanctioned to do the first film, I had to have conditions, I was not being a prima donna, but I felt there was a time when the pennies were saved and the dollars lost. I felt there were areas where I had to maintain director and camera control. We had to confer if I felt the shot was not good for the makeup. If the acting or the shot, no matter how good it was, wasn't done properly for the makeup, it would have to be redone. There were very few faults in the makeup on the first one because I was on the set every day.

CFQ: How did you become involved in PLANET OF THE APES?

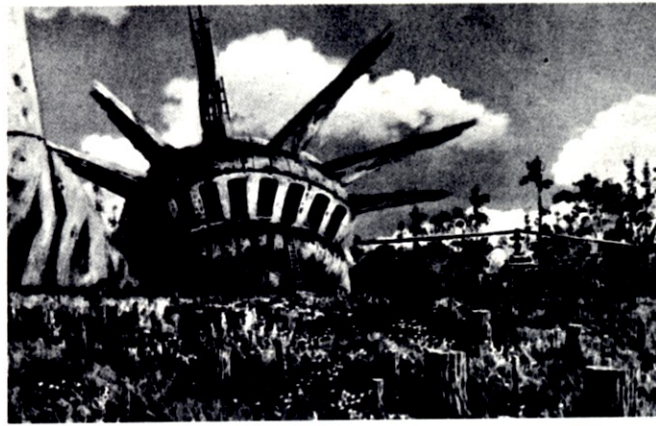
CHAMBERS: I specialize in making appliances of this sort. I was in Madrid, changing Bob Culp into a mandarin for "I Spy," when Ben Nye called from Fox asking me to go to London to check out a system of making ape appliances which would allow facial manipulation. This was six months before the start of shooting.

We then had to determine what the makeup concept would be. I read the script, and agreed with the director, Franklin Schaffner, that the apes should not be made to look like hair-faced human beings--they should be animals, apes, with perhaps some minor concessions here and there. In other words, we carried the evolutionary process only very slightly beyond what you might call "basic ape."

To arrive at our final concept for the three ape types--chimpanzee, orangutan, and gorilla--we resorted to a good deal of sculpture. We would take a basic human head in plaster, and then in clay, model on this head our ape variations. We came up with things looking like the Neanderthal Man and so forth, which we discarded. The concepts were too ambiguous--they lacked the strength of the animal face and personality. We needed the pleasantness, yet the strength, of the animal without being too grotesque.

We had to handle several problems--including voice projection so that the actors could properly enunciate their lines and speak them clearly enough for sound recording. The actors own lips had to synchronize with the outer lips--the ape lips--so that when any given word was spoken, the ape lips would properly form this sound visually. And we also knew that heavy rubber makeup can absorb sound--so we had to invent a manner of makeup which allowed the dialogue to sound natural--and not as though it was coming from a cavern somewhere inside the ape's body.

Our final concept involved our modifying the simian wrinkles so they did not appear too grotesque. The simian nose was somewhat modified--we made it a little pleasanter and softer, and a little longer, and we thus were able to change the



ape nostrils a little. On apes, you know, they look like big slits in the middle of the face. Since our actors would be on-screen in this makeup through all the film, we felt they should look a little more attractive. It wasn't that we wanted to beautify it, but also we did not want it so grotesque that it would distract from the story.

CFQ: What problems did you encounter when you came to your first makeup tests on the film?

CHAMBERS: We had to eliminate some more wrinkles around the eyes to allow for fuller animation and expression there. We had nose trouble--in our earlier models the actors breathed through the ape's nostrils (in other words, their own nostrils were inside the ape's), but this didn't work because we found we had to raise the ape's nose to look right. So we designed a passage through the ape's nozzle--the upper lip--through which the actors could breathe easily by nose. The ape's upper lip is--in ratio--about three times the size of the human lip in relation to the nose and eyes.

We noted that the actor's teeth could sometimes be seen inside the ape's teeth--hence he would appear to have a head with two concentric rings of teeth. So we had to enlist the aid of the camera people and the lighting experts to select angles which would minimize this danger. In addition, we developed a substance which is used to black out the actors' own teeth--so that they do not reflect any light.

We found also that we had a problem of color consistency. There was a lot of variance since there were many makeup artists working and each had his own technique. Working on our foam rubber base is far different from working on human skin. Obviously, for any one given character, we did not vary the skin color day to day--it had to remain the same. Any slight variation in mixing the castor oil makeup would result in color variation.

Now also we found that putting on the makeup was taking an immense time--like five hours per person. At this time, we had hired some extra players to act as our guinea pigs in these tests. So we had a real problem--color control and makeup time, two interrelated problems. So we had to devise a way of painting these appliances beforehand--something which has never been done because the surface tension of paint on foam rubber results in the paint stripping off if there is any relaxation of muscles. It peels off. There was no commercial product that would work. So we devised our own special paint which allows us to airbrush, to repaint the appliances, which

saves us about 45 minutes of labor in the chair for each actor. Also we can paint large supplies of them at one time--thus using the same batch of paint and maintaining color consistency. The makeup artist then of course has to blend in the edges and so forth--but the basic color is already there.

CFQ: Did you have to come up with a paint that allowed circulation and entry of air so the actor's face wouldn't smother?

CHAMBERS: Right--we had to develop one with a plastic base which allows the paint to be sprayed at low air pressure, with small particles of paint that stick onto the rubber, but never completely join each other. Hence they leave minute little breathing areas, not visible to the human eye, which helps immeasurably in consort with the open-cell foam rubber we also developed. This allows the heat and sweat of the body to be transmitted through this substance. Hence our apes can really sweat--the sweat on the ape's face is actually the actors very own sweat.

In the past, we've found that during a long hard day's work, the sweat would either make the appliance slide off or pop loose. But this new material and paint is a big advance, and will be used from here on in. We've had nothing pop loose.

CFQ: Did you have to develop other special materials that did not already exist?

CHAMBERS: Yes, because we had a heavy bulk in the muzzle and chin, we needed something with a high volume of softness. I developed this under a research grant from a rubber company. We also found that existing spirit gums had a sheen to them which reflected with a shine in light--so we had to come up with a gum which did not do this. This is used especially where you attach the lace foundation of a hairpiece to the forehead. We also had to develop a sealer to protect against the effect of mineral-based oils--these oils can make the rubber react adversely, so we needed a sealer to protect the rubber. This shone, too, and we had to flatten that.

CFQ: Could the actors eat, or did they have to exist on liquid diet through straws?

CHAMBERS: There was no time to remove the appliances at mealtimes, and we had to make sure the actors could eat well, or they'd weaken and slow down their work. The makeup allowed them to open their mouths okay, but they had to at first use a mirror to show them where to place the food! They had to shove the food clear through the ape's outer mouth into their own inner mouth, so to speak. But they soon learned to do it without mirrors. They find it is easier to chew solids

cut into small cubes. Drinking is done through straws. Smoking is done through long cigarette holders--and James Whitmore had to find a long stem for his pipe. They must avoid sloppy foods like stews. The actors have never complained about not being able to carry on their normal feeding habits or other activities. We had to make them comfortable or their ability to act would have been affected. We use long applicators that can be used to clean out noses--but they take inhalers and pills that dry out their noses--same type stuff prescribed for allergies.

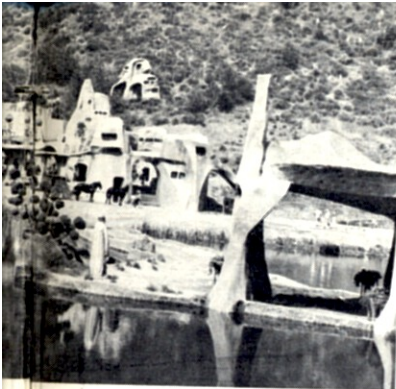
CFQ: How did you go about making these appliances?

CHAMBERS: We began by making a moulange--a plaster likeness of the actor's face. We poured a gelatin-like substance over their faces, and this solidifies in a few minutes. Then we removed this and we could thus have a negative face mold. Into this we'd pour artificial stone, a plaster that withstands heat and is five times as hard as plaster of paris. So now we have an actual three-dimensional bust of the respective actor. Onto this head, we then began to create in clay the ape features. Molds are made for each of these features, and we drill small holes in them and inject the foam rubber with a sort of grease gun. This then cures six or seven hours at 200°F in an oven. We must make sure there are no bubbles in the mold--or we've lost six hours time.

So you see, we make an individual mold of each component of each actor's face. From this mold we can make as many cheeks, noses, or chins as we need. We do not use the same chin or other makeup twice. This is because the liquid latex rubber bonds to the foam rubber, and usually tears when we remove the makeup. Our main concern is not the safety of the makeup, but the safety of the actor's skin. So we use gentle chemicals to remove the makeup, throw it away, and use a fresh supply the next day. The appliances tear easily, especially at the edges.

CFQ: What about hair?

CHAMBERS: We had three wig makers working fulltime on PLANET OF THE APES. The big problem is to stop the actors tearing off the wigs and ruining them. The wigs are made of human hair--we wanted Chinese but the authorities refused us an OK to import Communist hair, so we developed a source in Korea. The hair is twice as strong as Caucasian hair. It is all handhooked into the lace, hair by hair, thousands in each wig. Human hair is close to ape hair. We found European hair is too fine for the apes--but the Oriental hair suffices.



WILLIAM CREBER

Art Director Apes!, 2 and 3

William Creber is a second generation film studio man, his father also involved in motion picture art direction before him. He was born in Los Angeles, went through one and a half years of college, before entering the Navy for four years. About 1954, he became an apprentice set designer, and in 1958 had his first assignment as assistant art director on George Steven's *THE GREATEST STORY EVER TOLD*. Through some quirk of fate, he eventually became the head art director on the film, ending up with an Oscar nomination for his work.

At 20th Century-Fox, he worked for Irwin Allen on television shows, "Voyage to the Bottom of the Sea," "Lost In Space," and "Time Tunnel." Other theatrical feature work includes *CAPRICE*, *THE DETECTIVE*, *RIO CONCHOS*, *JUSTINE*, and the first three *Planet of the Apes* films. He is now working on a feature for Irwin Allen.

CFQ: What was your initial concept for the ape city, and how was it developed?

CREBER: Our objective was to find something really original and different, in line with and opposed to Pierre Boulle's concept, which took place in a contemporary environment. But when the idea came up for the Statue of Liberty shot, it became apparent that we needed to provide a concept that wouldn't give away that they might be on Earth, in order to reinforce its dramatic impact.

We explored all ideas, even of shooting in Brasilia, and use a strange, modern aspect. Arthur Jacobs didn't buy that at all, although he liked the sketches. We looked at some of the work of Gaudi (a European architect), and a Turkish city of cave dwellers called Goreme Valley, and these concepts came through a little, but we really had no structural idea in mind. The studio at the time had been experimenting with a substance called polyurethane foam, and one day, some fellows

Interview conducted by Dale Winogura, January 12, 1972.



Right: Art director William Creber holding a model of an ape dwelling. Left: Creber's pre-production model of ape city (bottom) and the actual city, constructed of polyurethane foam and plaster over a framework of cardboard and steel rods. Far Left: Four early pre-production concepts for *PLANET OF THE APES* when the project was still desperately searching for financial backing. Note the modern setting and technology.

had attempted to build something with this foam by spraying it on cardboard, and it had the exact look we were after.

So we sculptured the buildings, using 1/4 inch models, with welded rod, covered with cardboard and they'd spray them with foam. Towards the end, we didn't have enough equipment, and we weren't making good time, so we had to go into plaster and cement construction, plus the foam. It worked pretty satisfactorily though.

There was a great deal of cooperation on that first one between all the departments. We had fun exchanging ideas, and working them out.

CFQ: Outside of the ape city, were there any other major problems in the films art direction? CREBER: Yes, finding a place to shoot the picture that looked as unearthly as we could make it look. I had done some work in Utah when I was up there on *THE GREATEST STORY EVER TOLD*, and I always felt that would be a great place to make a science fiction film. I had no idea that it ever would be applied, in fact it wasn't even my suggestion! It was Jack Martin Smith's idea, the head of the Art Department.

For the New York ruins in *BENEATH*, we used actual photographs of the places, cut them with razor blades, and the special effects department matted them in.

The church in *BENEATH* was purposely asymmetrical and off balance. That was a tough set, and I had a lot of help from many people on it. We used a standing set, the Harmonia Gardens from *HELLO, DOLLY!*, and revamped it, spraying all over it with foam. The Grand Central Station set from *DOLLY* was used too, for the tribunal scene.

CFQ: Would you like to make any comments on your work for *ESCAPE*?

CREBER: As much as I enjoyed the first film, my favorite project was the third one, and I think it was by far a better picture than the second one. What the second one lacked was the real relationship between the apes and the humans, and this is what *ESCAPE* had.

JERRY GOLDSMITH

Composer Apes! and 3

A native Angeleno, Jerry Goldsmith wanted to compose music ever since he was twelve. He worked under Jacob Gimpel, and became a student of composition with Mario Castelnuovo Tedesco, as well as studying the writing of film music with Miklos Rosza at the University of Southern California.

His credits are massive, covering some of the most recognized and acclaimed of films and their music, including *LONELY ARE THE BRAVE*, *FREUD*, *LIST OF ADRIAN MESSENGER*, *SEVEN DAYS IN MAY*, *OUR MAN FLINT*, *PATCH OF BLUE* (Oscar nomination), *SECONDS*, *THE SAND PEBBLES* (Oscar nomination), *PATTON* (Oscar nomination), *THE BALLAD OF CABLE HOGUE*, *THE MEPHISTO WALTZ*, and the first and third *Apes* films.

Also with music for television shows like "The Twilight Zone," "Dr. Kildare," "The Man from U.N.C.L.E.," and the TV feature *THE BROTHERHOOD OF THE BELL*, Goldsmith is still one of the most consistently prolific talents in film music today.

CFQ: When you viewed the rough cut of *PLANET OF THE APES*, did you get instantaneous mental thoughts as to how the score would go?

GOLDSMITH: No.

CFQ: Did you discuss it with the director.

GOLDSMITH: Franklin Schaffner is a very articulate director, and it's very easy to work with him. He's probably the only director who really understands music.

CFQ: What did Schaffner suggest for the score?

GOLDSMITH: He didn't suggest anything. I did the suggesting. He did the understanding, knew what I was talking about. I said it should not be an electronic score, not gimmicky, and wanted to do it with a normal orchestra. I did not want to do the obvious on this.

CFQ: Was it an extremely difficult score to do?

GOLDSMITH: It was done with a great deal of love. In fact, the Austrian Ballet is using it in their production of "Othello."

CFQ: You were pleased with the score, then?

GOLDSMITH: I was thrilled with it. I did it about four years ago this week, in fact.

CFQ: Were there any unusual instruments used?

GOLDSMITH: No--only in the percussion section, like stainless steel bowls.

CFQ: That was used when Heston is running to the waterfall?

GOLDSMITH: Yes, and for that swoosh of air effect in the desert scenes, I used French horns with the mouthpiece turned around backwards. A Polynesian instrument called Ung-lungs were used in the cave sequence.

CFQ: Are there any composers who particularly influence you?

GOLDSMITH: Yes, there's Stravinsky, Bartok, Alvin Berg, and Schoenberg.

There's only one gimmick that seems to make a score these days, not the whole score. It has nothing to do with being musical, or a great composer.

Interview conducted by Dale Winogura, December 27, 1971.

Dale Winogura, a native of Los Angeles, is presently attending Santa Monica College part time while working in theatre groups and doing freelance writing about his favorite subject, films and filmmaking. He has had articles and reviews published in the underground newspaper "The Image," in the magazines "Cinema" and "Coast FM and Fine Arts," and in the trade paper "The Hollywood Reporter," among others.

On the set of PHIBES II



Chris Knight and Peter Nicholson
chat with Vincent Price, Robert
Quarry and Valli Kemp.

"The most enjoyable and... films I saw during 1968... VINCENT PRICE IN THE... and Terry-Thomas... that film we were... Phibes lying in his... to the body of his... Phibes had not been... withdrew from the... having completed his... medical revenge with... distance from the police... victims. He climbed... and motorized coffin... sealed him into the... majestic estate, a... blood from one... fluid into...

How... at the time, it... that I... and... is back to me... in DR. PHIBES... AGAIN... may variably be... PHIBES... when released by... American International Pictures last... this year.

Filming of the sequel began in December of last year at England's Elstree Studios and lasted through until the end of January, with Vincent Price again playing the infamous doctor, this time opposed by another scientific genius, Biederbeck, played by Robert Quarry. Peter Jeffrey also returns in the role of Scotland Yard's Inspector Trout.

Both Phibes and Biederbeck are vying to be the discoverers of a secret elixir, rumored to be stored deep in the bowels of a mountain in the Egyptian desert. Phibes desires the potion to restore life to the corpse of his lamented wife, Victoria, whose death was the cause of his vendetta against her in the first film. The deadly competition between Phibes and Biederbeck, as they race to reach the life-giving elixir first, provides the substrate for this sequel, as the two war against each other with the fantastic weapons of super-science, contrasted by the film's nostalgic set-piece of 1930s style and decor. At the film's conclusion, Phibes is seen on a royal barge, bearing the coffin containing the embalmed body of his wife, sailing down the Egyptian equivalent of the River Styx on his final journey to the secret elixir. A heavenly choir serenades his Stygian voyage with the wistful strains of "Over the Rainbow..."

Two questions are in order: firstly, how is Phibes revived at the beginning of the film, and secondly, what is his

true fate as the film closes. For answers, we ventured onto the Elstree lot in early January, and, finding the director Robert Fuest, we asked.

"We open the film with a fast-moving sequence that virtually amounts to a ninety second commercial for 'The Dr. Phibes way of life and death!' This consists of a brief recapitulation of the first Phibes film, incorporating the most horrifying and macabre moments from the Locust, Bats, Rats and Unicorn murders.

Now, we show Phibes where we saw him at the end of the first film, lying in his palatial tomb. An clock rings, and an electronic voice tells him it's 1935 and time to rise. And off we go into a new, bizarre adventure.

In the original film, the abominable doctor destroyed his enemies by visiting on them updated versions of the curses used by the Israelites against the Egyptians. Now, we have him using the ancient ingenious curses the Pharaohs used against the Israelites. If you think there were no such curses, then you are absolutely right. We have simply updated them, but what they are must remain strictly classified information for the film is shown! Naturally, Phibes, in a nailbiting climax, beats Biederbeck to the 'drugstore,' and the way is left open for the next sequel, PHIBES III!"

Directors, being the busy people they are, particularly on a film set, were talking animatedly to us one day and the next had disappeared from sight, into the bustle of grips, production, sound recordists, boom operators, technicians, and the usual crowd of people behind the camera experts who comprise the body of any film's crew. Unfortunately, Feust was to be seen but not approached for the rest of the day was, although we had many pressing questions to put to him, the worst time to interview a director is when he is directing, and the easiest way to have yourself shown the sound stage door is to take up his time when the film has need of it.

We were quick to notice however, that while the crew was occupied, the actors were not. As anyone familiar with filmmaking will know, an actor's day on the set consists mostly of idle hours spent waiting between setups, and so, between scenes, we first sought out actor Robert Quarry who plays Phibes' rival, Biederbeck, in the film.

We found Quarry in makeup and resplendent in tropical garb, but unoccupied, on a cave set in which he chases



...does battle with Phibes. We introduced ourselves, and the topic of conversation turned to the source of his recent good fortune: how had he landed the role of Count Yorga in *VAMPIRE*.

"I was involved in an accident," he said, "because some friends of mine had made very, very low budgeted sexploitation films, and they were going to make a exploitation vampire movie. I read the script and I thought, 'I love horror films and I'm a great horror film buff. I said if you make this as a straight horror film and take out all that nonsense, I think you can get rid of it as quickly as any other kind of film and we'll have a chance to make some money out of it.' Then I said, 'I want to play Count Yorga.'"

"We shot it on weekends on a low budget, and I was also making a very expensive movie, *WUSA*, which turned out to be a kind of a lemon and little old Count Yorga went on his merry way and made a lot of money."

"It was just one of those funny things that happen with friends. They were kids who had never made a film before, although Michael Macready, who was the producer, was the son of George Macready who was a very famous actor in America, but the man who directed it and who wrote the screenplay had never made a film before."

"As I said, it was done during weekends, and all shot on location, and by the time we had got enough weekends together, the picture was done. They sold it to AIP and then AIP put me under contract to them, so that's the way it all started, all by accident. It started as a joke. We had such a good time making it, we thought we were never going to sell it. I can't explain why, but I don't think it's all that good a film, but it's made a lot of money."

I asked Robert if he felt that we could expect a series of Count Yorga movies in the future?

"I hope not," he replied quickly. "I don't want to do any more of them. I've already done two films as Yorga and another film called *KHORDA* in which I play a guru vampire, and that's enough of those teeth for awhile."

How did Robert feel about working next to Vincent Price, I asked?

"He's lovely. He's a terrific, marvelous guy. That's the difference between American and English humor; we put each other on so terribly all of the time. Some people think that we are at odds about something, but it's just our way of showing affection. We have a good time. For the first week I was here I was a juvenile. I was with Vincent, Peter Cushing, Hugh Griffith and I said, 'My God, it's the first film I've been on in so many years—I'm a juvenile!' It's got better as we've gone along."

Although the whole unit was cheerful and full of high spirits, I presumed Robert was taking the shooting seriously?

"That's the thing about these," he replied, "you can joke before and after but during the scene you have to play them. It's 'Hamlet' all over again. If you tend to throw it off and say, 'oh, this is junk,' then it won't work, and I think that the secret in doing all of these films is that at the moment of shooting you have to play it very earnestly, and then break up afterwards."

I had a line of dialogue the other day, and I had to turn to Vincent and say, 'Don't play your foul games with me, Phibes. If ever a man deserves to die, it's you.' Now that's the kind of lines they used to write in silent movies, because they took you right down to the hilt, that way in forty years, but it's the fun of it. You laugh before and after, but when you're running and say that you're out of the hell out of you."

It's very difficult to do the very same kind of thing over and over again, I think. I don't have a very long career, but I have a lot of money, maybe, but I know for a fact that most kids re-

member that I bit the girl in the Volkswagen rather than some musty Transylvanian castle, because they are used to that now. It was just the incongruity of having a classic vampire in a very modern kind of setting. This film uses the kind of camp thing that's now coming back out of the 30s, and that's the joke for them."

Since there is quite a large amount of action in the film, how did Bob feel about doing all his own action sequences?

"I've been doing more stunts in this film than I've done in twenty years and I'm too old for this," he joked. "They should have had me doing this when I was 25, not at 45, leaping around and splashing through the water like Johnny Weissmuller and feeling like an absolute fool! I had to jump onto a little wall the other day and all I could think of was, 'get your fat arse out of the way,' and I think there was a time when I could go over that wall very quickly, but now doing it when it's very difficult to do, but it's such a fantastic crew here and really it's a joy to be working here."

As this is Bob's first movie outside of America, and his first in England, what differences had he noticed about filmmaking in general. What were the differences between England and the States?

"In the States it's all panic," he replied seriously, "the studios have gone right down the drain. They've allowed themselves to go. There are almost no films being made on sound stages. They just do everything on location because it's cheaper. This picture would cost three times as much to make in the States and all the studios that carried great crews and staff have let them all go. Only Universal has anything going at the moment, and that is mainly television."

"I made two films last year that were feature films that were made just for television, which, incidentally, may be released here for TV or cinema, but you rehearse for three days, you shoot in ten days, and nobody has any fun anymore. It's just terrible. They're all so desperate about work. There just isn't any, and as I have said, all these people who have been with these studios and have guaranteed incomes now suddenly find themselves at the age of 52 or 53, which is too young to retire or be thrown out of work, have no place to go."

"I mean, if anyone does superminiature work, or process work, or any of those kind of things, that's a highly skilled kind of thing which American studios I think were the most talented, mainly because they had the most money for so many years they could develop all of these things and now those people are out of work. I mean they're out of work for the rest of their lives, because there will never be that kind of thing anymore."

"It's kind of sad and very panicky, so when you work on a set there, nobody gives a damn anymore. They don't care whether the movie is good or bad. They're just glad to get the work. Here it's marvelous because it's like having an audience, and for an actor that's great. So when you work here, you feel everybody is working for you. They really want you to be good. In the States they don't care, just get the lines out and let's get on to the next set up, and that's the way of it."

"The directors are harassed by the producers, who are harassed by the studio executives who are harassed by the banks which run the business. I mean, they have to go back and read this and here, and if they had been bankers, God knows, believe me, somebody would have been read. I mean there's no two ways about it, and you know it's a terrible thing to be in then the work is so much more difficult here, just no fun in it anymore. I couldn't believe it when I came to here and saw people working together and everybody feeling like they were im-

portant in the making of a film. It's a glorious place to work."

Robert then went on to tell me about his contract with AIP and the movie *KHORDA* which he appears in.

"I made one film on my own, that is the one called *KHORDA*, which isn't very good, but I sold it to AIP and this way I not only get my salary but I get a nice big chunk of the gross. I get 25% and 25% of the sale. We made it on a low budget, doubled the price to sell it to AIP, so you can make a lot doing that, providing the movie sells. The awful thing is to make a film and no one wants to buy it, but I had very, very talented people making the film, and I knew we were going to sell it, and since I had a contract with AIP, I thought they would probably buy it.

"I can only do horror films for AIP. That's the same contract Vincent has, which means we can work in anything. It's not like being under a contract where you can only work for them.

"If you make a horror film, some people tend to think that is all you can do, so you get a lot of those things thrown at you. I had a couple of very good scripts tossed to me the other day that I would have loved to have done, and I tried to interest AIP into buying them, but they have their own properties and investments, so there's no point in it. There's one property that was sent to me that would make a marvelous film. It's more a Gothic horror story than beasties and ghouls and things that go bump in the night. It's a good scary ghost story, but that'll go to somebody else I'm sorry to say."

What did Robert foresee as his future in movies, since there is such a lot of unemployment?

"Well, I'll see what the next five years bring, but the way things are in Hollywood, I'm damn grateful to have this, plus the fact that I enjoy doing them. My God, they're fun to do. I just laugh and scream and have a good time and I feel fortunate as I think I'm the only actor in Hollywood to have a five year contract with a studio to do two pictures a year. I mean, poor Julie Andrews can't get a movie, but there again, she doesn't work for my price."

Since Bob's last few movies have been made on location, how did he feel about working back in a studio, I asked.

"The last five films I've made I haven't seen the inside of a studio. It's much nicer, and although people say you get a different sense of realism when it's on location, but, my God, if you had to sit out there for 12-14 hours and drive half the time, it's uncomfortable and it's cold and when you are cold you are cold. It's raining and it's cold out there today and that's where it should stay. It's terrific working inside even if the stages are a little colder than they should be. They don't seem to warm them much in England.

"The worst thing was when we were off the five days at Christmas and the first thing I had to do when I came back was to jump in the water tank for eight hours. Nobody can stand coming to my flat because my blood is so thinned out from California I'm not used to living in cold weather. If you live in a cold climate, you adjust, but for the first couple of weeks here I thought I'd be living in my overcoat all the time. I used to come home and I turned on the heat in my flat and so far I've burnt out three electric units as I kept it going all the time."

As this is Robert's first visit to England, what had he been doing during his spare time, and what did he think of England as a whole?

"I'm coming back later this year to do a picture with Vincent, but I wanted to come to London to live as I'll be doing two pictures a year for the next five years, except I can't get my dog in, so to hell with it. It's the only thing that's keeping me in Los Angeles. I'm not going to shut my dog up in quarantine. It's the most ridiculous thing in

the world anyway.

"I love London. It's like instant romance. Everybody has been fantastic to me here and I think you respond accordingly. The first two weeks I was here, I did all the tours because I hadn't been to London before and I had two and a half weeks before the picture started, and I'm the kind of tourist who likes to walk. I like to go by myself and see things, and after being here two weeks I found myself giving directions to people, but I walked so much I never got cold. I climbed all those bloody steps up to the top of St. Paul's until I nearly had a coronary and I thought what'll I do as I'll be up there for the rest of my life as nobody else is foolish enough to go up there. I went to the Whispering Gallery and I was puffing and I thought if I drop dead I'll be up here for three years before the next fool comes along."

As Robert was soon to be wanted for rehearsals and later shooting I asked him, as a last question, how his life had changed now that he was more in the public eye?

"The only nice thing is that nobody recognizes me from the Count Yorga pictures, which is lovely, except that I've been getting very funny mail for the last year," he joked. "I've had my number taken out of the phone book as I've been getting obscene phone calls. I mean strange things really happen. In the film I bit the girl and got her turned on and it gave it a little more sexual thing than they usually have, so that was kind of fun but since then I've had to have an unlisted number. I always figured that if people made obscene phone calls, it would be at a decent time, say 2:30 in the afternoon, but they always call at eight a.m. or midnight, or just as you are sitting down for dinner, and who wants to listen to 'Oh Count Yorga' and then the sound of heavy breathing over the phone. I'd say listen call at one tomorrow afternoon when I haven't got anything to do and when there's nothing on TV, I'll get a drink and we'll lap it up a little."

Robert left us, and soon after Vincent Price wandered over, sipping a cup of tea and wearing his now famous white, voluptuous robe. He accepted the copy of *CINEFANTASTIQUE* I offered him, and since he was not required on set for a few minutes I asked him if he could foresee the Phibes films becoming a series?

"No," he replied almost immediately. "The thing that's good about this is that it's entirely different. It's wild and if they do a third one it will depend on the success of this one and then it would really have to be way out because you have to top it each time."

"I did one called *THE FLY* a long time ago and then one called *RETURN OF THE FLY* which they did in black and white and which was so ridiculous and all they were doing was cashing in on the success of the first one, but they haven't done this on this one. This is even a better production than the other one. *RETURN OF THE FLY* would have been a marvelous picture if it had been in color because it really needed that."

Since Vincent brought up the subject of one of his old films I asked how the *3-D HOUSE OF WAX* was being received in the States now that it was being re-released?

"It's a huge hit and with the glasses and all. They put the two strips on one film so they don't have to use two projectors and even though it's eighteen years old, it's just cleaning up. It's like being unburied."

Since it was being revived was Vincent taking a percentage?

"Not a sou," he laughed, "are you kidding?"

I mentioned that Bob Quarry had found a great difference between English and American film units. What was the greatest difference Vincent had found?

"The main difference to most of us is the actors," he replied, "because

everything is centered in London you really can get the top actors, the young actors to come out from the National Theatre, or wherever, and it's a big difference because you can't get a New York actor out to do a film unless you pay him a bloody fortune, because it costs that much to get him out to the coast, but I'm always enchanted with the people that are in the pictures here, and I think you have such terribly creative fellows, like Bob Fuest, the director on this film."

Valli Kemp was the final person I managed to locate and talk to. Valli, a Nairobi born raven-haired beauty, won the 1970 Miss Australia beauty contest and the prize of a world tour that went with it. Late in that year she left Australia to come to England to follow a career in modelling and appearing in television commercials. Just prior to shooting *DR. PHIBES RISES AGAIN*, she launched her first exhibition of paintings in London's West End.

Valli plays *Vulnavia II*, Phibes' mute female companion, and I asked her how she felt about playing a role in this, her first film, in which she could not speak?

"It's harder not to speak than to speak because you have to give out your feelings without using words."

Since Vincent is such a well known "character" and always seems to be so full of fun, how did Valli find playing opposite him?

"It's difficult having to keep a straight face through some of these scenes," she laughed, "because just before a shot Vincent is likely to pat me on the bottom and say 'Go on' and joke with me and I'm supposed to go on and be serious."

"I did one scene with Vincent and I was playing the violin and he took a grape from the fruit bowl and shoved it in my mouth. He then gets another grape and shoves that in my mouth so I have two grapes in my mouth and I dare not swallow them because if I did, I'd burst out laughing and then he picks up a pineapple and went to put that in my mouth as well, but then he shakes his head when he realizes it's too big, the pineapple that is, and he puts it down. This is all in the film and it's hysterical as it was complete improvisation and I didn't know anything about it."

Whilst talking to Valli I noticed behind her the eagles that were used in the film, one of them being a killer. Had Valli had to work closely with them, I asked?

"There was one time," she replied, looking at the eagles, "when I had to walk along by the eagles in a scene in which I was wearing this way out head-dress and until then the eagles had been marvelous. However, once he saw the red stones on the head-dress he went crazy. It started flapping around and jumping up and down and I didn't want to go near the damned thing, but it was very well behaved in the end. They've been taught to attack, so you can imagine how I felt."

Australia is a very strict country with regards to censorship in movies, could Valli tell us anything in particular they were against?

"They hate anything to do with violence and sex in Australia. They really clamp down on that," she answered, quickly adding, "I don't think they will chop this down because it's comedy as well as horror, and of course seeing that I'm in it as well, but whilst I was there they were very good to me."

By this time the unit was breaking for the day, and our visit was nearly over. As I left the studio, accompanied by a torrential downpour of rain, I reflected on what Vincent had told me about *PHIBES II* (as it is referred to at the studio), "It's entirely different, it's wild," he had said. He wasn't kidding either, for if *PHIBES II* is as good as *PHIBES I* we can look forward to some excellent entertainment, and who knows, maybe even *PHIBES III*?





This Page: Vincent Price returns as the abominable Dr. Phibes in AIP's **DR. PHIBES RISES AGAIN**, a camp extravaganza set in mysterious, lore-filled Egypt. **At left, Top:** Actor Robert Quarry appears as Biederbeck in the film, a scientific genius who opposes Phibes. Quarry became an overnight success from his portrayals as Count Yorga in two AIP vampire films, **COUNT YORGA, VAMPIRE** and **THE RETURN OF COUNT YORGA**. **Middle:** Australian model Valli Kemp appears as Phibes' female companion, **Vulnavia II**. **Bottom:** Vincent Price and Valli Kemp in an improvisational moment from the film. **DR. PHIBES RISES AGAIN** is currently in release, with a further sequel, involving Phibes and Adolph Hitler, in the planning stages.

FILM REVIEWS

A CLOCKWORK ORANGE

...finds possibilities in fantasy and cinema that no other film has touched.

A CLOCKWORK ORANGE A Warner Bros Release. 12/71. In Color. 137 minutes. Produced and directed by Stanley Kubrick. Screenplay by Stanley Kubrick based on the novel by Anthony Burgess. Director of photography, John Alcott. Production designer, John Barry. Editor, Bill Butler. Art directors, Russell Hagg and Peter Shields. Electronic music composed and realized by Walter Carlos. Sound editor, Brian Blamey. Sound recordist, John Jordan. Wardrobe supervisor, Ron Beck. Special paintings and sculpture, Herman Makkink and Christine Kubrick.

Alex Malcolm McDowell
Mr. Alexander Patrick Magee
Dim Warren Clarke
Georgie James Marcus
Pete Michael Tarn
Chief Guard Michael Bates
Mrs. Alexander Adrienne Corri
Dr. Brodsky Carl Duering
Tramp Paul Farrell
Lodger Clive Francis
Prison Governor Michael Gover
Deltoid Aubrey Morris
Prison Chaplain Godfrey Quigley
Mum Shiela Raynor
Dad Philip Stone
Psychiatrist Pauline Taylor
Conspirator Margaret Tyack
Stage Actor John Clive
Catlady Miriam Karlin
Dr. Branom Madge Ryan
Minister Anthony Sharp
Rape Girl Cheryl Grunwald
Stage Actress Virginia Wetherell

Stanley Kubrick has topped a masterpiece with a masterpiece. A CLOCKWORK ORANGE is not the best Anglo-Saxon language film of 1971, it is the best film of 1971, and there are so many masterful things in it that I hardly know where to begin.

To begin at the beginning, it is an original, erotic, powerful, multi-faceted, disturbing, uplifting, terrifying, satirical, and upsetting film. If this makes me sound like Rex Reed, I apologize. A CLOCKWORK ORANGE finds possibilities in fantasy and cinema that no other film has touched, not even Kubrick's own 2001. It is a blend of literacy and cinematics so totally organic and deftly combined that Kubrick's vision extends beyond any of his other works into a nightmare world of sex, violence, disorder, corruption, manipulation, and insanity. Where Ken Russell's insanity in THE DEVILS is masterfully horrifying, Kubrick's is almost Lewis Carroll-like.

This is no 1984 that Kubrick is visualizing (as in Michael Anderson's terribly awkward, inept, and ludicrous film of Orwell's classic novel), or an optimistic view of mankind's persistent struggle to triumph over odds (as in William Cameron Menzies' superlatively imaginative THINGS TO COME). Yet neither is this a philosophical allegory like 2001--maybe, but not quite. It is probably closest to DR. STRANGELOVE than anything else he's made--yet again, not exactly. A CLOCKWORK ORANGE is totally, recognizably Kubrick, but differently and originally so, as are all his films, really. It's probably maddening for the narrowminded auteurs to seek some outside or inward references to Kubrick because the

links are so subtle and infinitesimal that they are capable of breaking at any moment.

Once again, the story is at once incredibly simple and, because of its simplicity, also possesses many far-reaching implications. In some immediate future, the leader of a small group of violent toughs accidentally kills a woman with an erotic statue. He is sent to prison and, as a method of releasing him sooner, consents to be used as a guinea-pig in a film-manipulation experiment for behavioral reform. Upon release into the world, he is met with several forms of violence, which he cannot resist because of his brutal, extremely effective conditioning, and he attempts suicide to get away from it. As in all Kubrick films, the ending is oblique, open-ended, and full of possible interpretation, yet as humorous, though not as black, as in DR. STRANGELOVE.

Of course, it's not all that simple on the surface, but Kubrick is one of the few directors who can make a film at once incredibly basic, yet rich in complexity and insight. His performers especially bring this point to light, and in this case they are the solid personages of Malcolm McDowell and Patrick Magee, who not only reflect the simplicity and complexity of Kubrick's art, but create a special kind of insanity vital to the theme. The former portrays Alex, the center of the action, with strong internal-external impact in evoking the extroverted sadist who becomes an introverted masochist. As Mr. Alexander, Magee reflects the other side, a more extreme, vengeful kind of introverted insanity that makes their similarity in name quite uncoincidental.

Music is an exceptionally important facet to Kubrick's vision, and here his amusing usage of Rossini's "William Tell Overture" in an hilariously speeded-up orgy, the disturbing application of Rossini's "The Thieving Magpie" in the early fight scenes, and the terrifying significance of Beethoven's 9th Symphony are indispensable to the emotional flux of the film.

The most obvious similarities in the film could be made with Ralph Nelson's CHARLY since it also concerns a man whose personality changes through experimentation, but the similarity ends there. Nelson's work was an effectively sustained drama, sentimental and efficiently made, but Kubrick's work is a devastating, virtually unrelenting combination of trenchant pyrotechnics and gut-level personality.

Anthony Burgess' novel is a perfect starting point, filled with the necessary ingredients, concocted futuristic slang; a multitude of loosely related episodes; and vivid characters, but Kubrick gives it the unseen dimension through the very intrinsic power of his visual and verbal austerity. Much more than just originality and cleverness of production detail, he lends A CLOCKWORK ORANGE a quality of fable, eerie satire, and impressionistic intensity that never touches the book. It is a film by Stanley Kubrick, every frame, and Burgess' albeit brilliant vision is underemphasized to the point of obscurity.

As with DR. STRANGELOVE and 2001: A SPACE ODYSSEY, A CLOCKWORK ORANGE was made to be experienced, not read about. It demands to be seen and felt with alive sensibilities, keen intellects, and fresh emotions. It is a work of incomparable, insurmountable greatness.

Dale Winogura



Z.P.G.

...for the most part fails to entertain, it lectures.

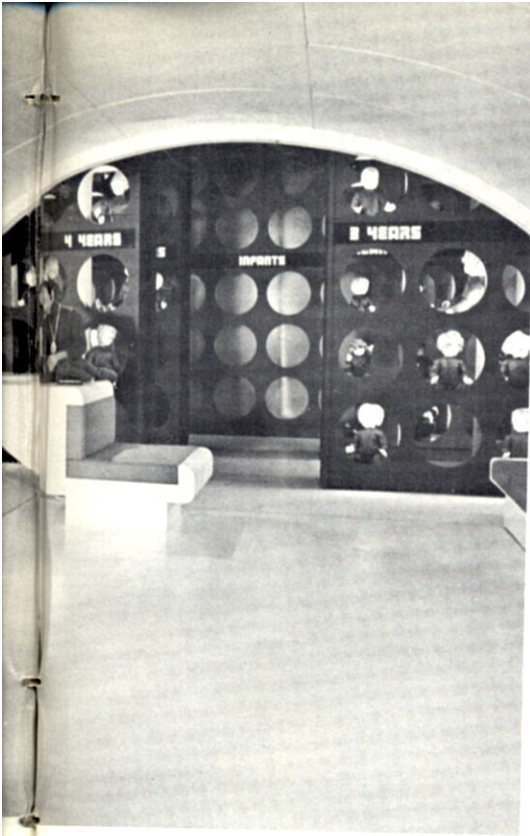
Z.P.G. A Paramount Films Release. 3/72. A Sagittarius Production. In Color. 95 minutes. Produced by Thomas F. Madigan. Directed by Michael Campus. Original screenplay by Frank DeFelitta and Max Ehrlich. Director of photography, Mikael Salomon. Production manager, Godfrey Haine. Assistant director, Richard Dalton. Production design, Tony Masters. Art director, Harry Lange. Special effects, Derek Meddings. Edited by Anker. Continuity, Trine Hedman. Sound, Gert Madsen. Wardrobe, Lytte Ptaby. Makeup, Leme Henriksen.

Russ Oliver Reed
Carole Geraldine Chaplin
Edna Diane Cilento
George Don Gordon
Nurse Lotte Tholander
Doctor Aubrey Woods
Salesman Wayne John Rhoda

The motion picture has been a reflection of the society of the day. Through the years films have spotlighted the problems and concerns of the times. Presently politicians bemoan the state of our environment, while doing little about it and a growing concern on the part of the public is evident. Several films have already been produced such as NO BLADE OF GRASS, GLEN AND RANDY, and Kubrick's A CLOCKWORK ORANGE showing man's chaotic future. Most of these are a long way from the classic 1984 pattern. Z.P.G. returns to the fold.

The film dwells on the problem of overpopulation and a controlled environment. Originally entitled THE FIRST OF JANUARY, the film is basically a four character soap opera. The subject has been used before, most recently in a made-for-television movie, THE LAST CHILD. Due to the world's overpopulation, births have been outlawed for thirty years. Transgressors (husband, wife and child) are suffocated in domes at designated spots. Those who turn them in receive extra rations.

The story focuses on one such couple who defy society. Writers Max Ehrlich and Frank DeFelitta have created a nightmare world. Air pollution hangs like a shroud and those who venture out of



Above, scenes from Paramount Pictures' release of Z.P.G., originally titled THE FIRST OF JANUARY. Left: A couple visit the state adoption agency where they can obtain a human doll which realistically simulates a young baby. Right: Environmental clothing and breathing equipment has to be worn in this future world, choking on its own effluent. Z.P.G. has become lost in the shuffle of Paramount's enthusiasm over their release of THE GODFATHER.

doors wear gas masks. Revolving globes circle the city as loudspeakers proclaim news events and the benefits the government is giving the public. They've put their protagonists into a hopeless situation. Each incident in the film serves to strengthen the feeling of futility and despair. The structure of the story is therefore destroyed by the illogical, contrived and consequently surprising "happy ending."

Oliver Reed and Geraldine Chaplin as the young couple and Don Gordon and Diane Cilento as their neighbors, handle their roles well. Reed, as usual, underplays his scenes.

Motivation is a weak link in that the penalty is so great and the world such an undesirable place no one would want to bring in a child who must be hidden away forever. Diane Cilento's role is more believable as a person who sees a way of having a child for herself without the risks.

The film, for the most part, is dull. Interest is aroused at some of the glimpses given of the futuristic society, notably, the visit to "Baby Land." As a substitute for real children, the state has opened a store where couples can get a synthetic, computerized doll, which has the body temperature of a human child and will contract several childhood diseases, but "nothing serious." The couple name the child and it is recorded in its memory banks. The public address system proclaims to the new arrivals at the center: "You come here as a man and a woman but leave as a family." At the time our heroes arrive the infant selection has been depleted but there are two, three and four year-olds still available.

Other aspects of the future are synthetic food, a psychedelic torture chamber in the library, widescreen TV, and a four year wait for one hour in the museum.

Social relevance is fine and commendable in a commercial film, but it should not get in the way of the film's primary function as entertainment. Z.P.G. for the most part fails to entertain, it lectures.

Dan R. Scapperotti

MACBETH

MACBETH A Columbia Pictures Release. 12/71. In Technicolor and Todd-AO 35. 140 minutes. A Caliban Films Production. Executive producer, Hugh M. Hefner. Produced by Roman Polanski and Andrew Braunsberg. Directed by Roman Polanski. Screenplay by Roman Polanski and Kenneth Tynan based on Shakespeare's play. Director of photography, Gil Taylor. Music by the Third Ear Band. Edited by Alastair McIntyre.

Macbeth	Jon Finch
Lady Macbeth	Francesca Annis
Banquo	Martin Shaw
Duncan	Nicholas Selby
Ross	John Stride
Malcolm	Stephan Chase
Donalbain	Paul Shelley
Macduff	Terence Bayler
Lennox	Andrew Lawrence
Mentith	Frank Wylie
Angus	Bernard Archard
Caithness	Bruce Purchase
Fleance	Keith Chegwin
Seyton	Noel David
Young Witch	Noelle Rimmington
Blind Witch	Malsie MacFarquhar

Few movies of late have aroused the expectations of both audiences and critics as has Roman Polanski's film of **MACBETH**. For Polanski, **MACBETH** is the first project to receive his full attention since the horrible carnage at his California home caused what anguish and personal crisis the full extent of which we shall probably never know. The film is also the virginal conquest of Hugh Hefner's new Playboy Magazine Enterprises, film production division. These two facts were ballyhooed by constant press rumors and "leaks" concerning the amount of violence, sex and nudity that was certain to be foisted onto Shakespeare. The film, in its final form, however, reportedly with only several minor cuts granted to M.P.A.A. insistence, has surprised most everyone by completely dispelling the lurid aura that surrounded the film from initial casting to final cutting.

For Polanski follows Shakespeare's masterwork with an unflinching skill and an unflinching camera. The result is an uncommonly mature and forceful adaptation that equalizes the heart (respectful reverence) and head (intellectual interpretation), a combination that foils many lesser

artists who film Shakespeare. This is vividly evident in the film's telescoped scenes and speeches, retention of much of the magnificent language of the play, and the richness of atmosphere and detail.

Polanski (and Kenneth Tynan) inject only a few unique and major interpretations into the text. Their characters, particularly the Macbeths (Jon Finch and Francesca Annis) are younger to better acknowledge and give credence to the strong drives of ambition and sex so integral to the play's themes. Polanski is able to use much of the original language by casting it into interior monologues of the various characters rather than openly vocalizing it in what would result in ungainly chunks of dead staging. Hence the film is more cinematic than most Shakespeare screen treatments. Finally, Polanski has laced his own very ominous pessimism into his film by showing Donalbain, after Macbeth is beheaded and Malcolm crowned, searching out the witches for his own consultation, thus implying a terrifying cyclical nature to the tragedy.

MACBETH is more "invisibly" directed than all other films in the Polanski canon. The camera is remarkably fluid, not flashy, in its movements. Much of the dialogue is spoken in medium shot; closeups are used effectively to jar, not to suffocate. Polanski's flair for the Gothic, evident in almost all of his work, is largely limited to the sequences involving the witches; they are brilliantly and imaginatively realized, especially the final one (Act IV, Sc I).

Perhaps the highest compliment to be paid Polanski is the uncanny fusion of the rhythms of language and image in this film. True, much of this effect can be accomplished via judicious cutting and montage, but Polanski is able to more impressively achieve it with astute mise en scene, careful acting, and simple unobtrusive camera movements such as short pans and tracks. When totally successful, as in the various banquet and witches sequences, the effect is breathtaking.

Polanski has considerably animated Shakespeare's play by opening it up to all the action sometimes concealed in the dense blocks of dialogue and bald stage directions. At times, in reading the original play one is too caught up with words to fully visualize the physical movement and violent turmoil which forms the play's massive plot. For instance, check such stage directions as "Re-enter MacDuff with Macbeth's Head" (Act V, Sc VIII), or reread the text containing the murders of Duncan and his guards (Act I, Sc II) and MacDuff's family ("Mother, I am killed,"

Act IV, Sc II). These lines cannot adequately convey the horror, the actuality, of what is happening. Of course the implication is carried, but not always the fact, particularly since all mayhem in Shakespeare occurs unseen and off-stage. Polanski has effectively, sometimes overpoweringly, filmed all this essential action and violence, much of it in terms of the most excruciatingly graphic detail, though what technical magic for the murders one can only guess at, yet seen on the screen. It should be noted that the violent content of the film is warranted (bloodletting and revenge are, after all, what "MacBeth" is about in part) and none of it is gratuitous. Polanski has nimbly avoided a dangerous weakness of many directors today.

One hesitates to use the word realistic, especially in describing a filming of a 17th century play about (circa) 13th century Scotland. Yet it is this cutting edge of believability, hence feeling, infecting Polanski's *MACBETH* that finally triumphs. Shakespeare's classic, like many "classics" that are never fully rendered concrete or rationally believable beyond the poetry, is transformed into a drama steeped in heroic, not inflatedly noble or detached, human dimensions which attains a vibrant life on the screen.

There is probably a *MACBETH* even more impressive yet to be made, but until it is conceived, Polanski's version stands well to the foreground as a masterful achievement.

David Bartholomew

Top: Jon Finch and Francesca Annis as Macbeth and Lady Macbeth in Playboy Productions sumptuous version of *MACBETH*, now in release. Bottom: Director Roman Polanski, whose flair for the Gothic, evident in almost all his work, is largely limited to the sequences involving the witches in this film. Polanski has laced his own very ominous pessimism into his film by showing Donalbain, after Macbeth is beheaded and Malcolm crowned, searching out the witches for his own consultation, thus implying a terrifying cyclical nature to the tragedy.



EL TOPO

This is a repulsive, evil film, full of crass commercial appeal to easily conned film students with TV-ridden, kindergarten minds.

EL TOPO An ABKCO Film Release. 12/71. In Color. 123 minutes. Spanish with English subtitles. Produced by Roberto Viskin. Written and directed by Alexandro Jodorowsky. Cinematography, Raphael Corkidi. Music by Alexandro Jodorowsky.

El Topo Alexandro Jodorowsky
Brontis (as a child) Brontis Jodorowsky
Mara Mara Lorenzo
The Colonel David Silva
The Woman In Black Paula Romo
The First Master Hector Martinez
The Second Master Juan Jose Gurrola
The Third Master Victor Fosado
The Fourth Master Agustin Luis
The Small Woman Jacqueline Luis
The Sheriff Jose Antonio Alcaraz
The Deputy Felipe Diazgarza
Brontis (as a man) Robert John

It is just as easy to make jokes about Alexandro Jodorowsky's film, *EL TOPO*, as it is to fall into the pseudo-intellectual trap of praising it. This beef-stew of western myth, eastern philosophies, biblical references, and surrealism is one of the worst pieces of pretentious garbage ever made, and if I can think of more damning remarks, I'll be sure to make them.

It falls into the same pit of terrible, overblown "head" movies, like Antonioni's *ZABRISKIE POINT* and Cammell and Roeg's *PERFORMANCE*, that are all pretense and no realization, all symbolism and no subtlety, and contain about ten minutes of film and close to two hours of excruciating and excrement. *EL TOPO* is branded with thick lumps of imitation Bunuel and Pasolini, in theme and style, with none of their intelligence and passion; gross, cheap carbon-copy Peckinpah violence, with none of his angry intensity and emotional power; and bits of Fellini, Antonioni, and maybe a few others scattered here and there.

This is not a movie, it's a vacuum, with the remains of several intended movies left charred and unfinished all over the place. Emotionally, the film is so empty, and aesthetically, it's such unbelievable ghoulish, that the reasons for its underground popularity are instantaneous: obscurity, ineptitude, pessimism, and nihilistic thinking are extremely fashionable these days in so-called elite circles, and *EL TOPO* is chock full of this crap.

Symbolism is thrown everywhere, never connecting to any theological or philosophical mysticism: intended, and Jodorowsky's cinematics are so incredibly non-existent that he can't even compromise his total lack of thematic vision with powerful visual inspiration. Blood and gore flies everywhere, with exploding faces, chests, and backs, with occasional lying animal entrails just for contrast. Occasionally, Jodorowsky's visuals are reminiscent of Dali surrealism, but only and unfortunately, in two or three shots in the entire film. An early shot, of a photograph and a teddy bear in the sand in the foreground, and a horse with El Topo and a little naked boy walking away in the background, is quite stunning, as well as a brief shot of a nude girl, waist-up in a lake, holding an umbrella. But though his subject matter is at times extremely decadent, he lacks the ferocity of Ken Russell (*THE DEVILS*) or the beauty of Fellini (*SATYRICON*) to make it disturbingly affecting or, at the very least, meaningful.

El Topo is a tight-lipped western character a la Clint Eastwood at first (played by Jodorowsky himself), and the film follows him through several, unrelated, bloody, and frighteningly strange adventures with several people, including some bandits who kill indiscriminately, an oriental-



Above: Director Alexandro Jodorowsky as "El Topo," the mole, trying his best to be a metaphysical Clint Eastwood. His *EL TOPO* is a beef-stew of western myth, eastern philosophies, biblical references, and surrealism, and one of the worst pieces of pretentious garbage ever made.

philosopher gunman, and a man who lives in a place filled with rabbits. After his symbolic death by one of the two female companions, who turn out to be lesbians, we find him as a yogi in a cave, full of deformed people. His head and face is then shaved, and he goes to the neighboring town (a western Sodom and Gomorrah) to beg for money so a tunnel can be made from the cave to the outside world. His companion is a young, deformed girl, and both are humiliated by the town-folk as they perform for them, and eventually they are dragged into a brothel and forced to perform sexual intercourse for them. When the tunnel is finished, the deformed people run out into the town, and are gunned down by the town's populace. All are dead by the time El Topo comes to the site of the massacre and, as the people blast bullets into him, he summons his strength and wipes out the whole town single-handed. Afterwards, he mysteriously pours lamp oil on himself, and sets himself ablaze. Meanwhile, the deformed girl has given birth to his child, and the priest who was to marry them, now in El Topo's black western garb, takes her and they ride off together. Don't try to understand it because no one in the film probably knew what the hell they were doing either.

Marked in certain places by title cards, reading Genesis, Judges, and Apocalypse, the film attempts some evident biblical allusions, but with absolutely no conviction, continuity, or contrast, it can never realize such a lofty aspiration.

This is a repulsive, evil film, full of crass commercial appeal to easily conned film students with TV-ridden, kindergarten minds. *EL TOPO* is a masturbatory fantasy of torment, torture, pain, death, destruction, and decay, and it has no power to convey its obsessions with any kind of force, believability, or compassion. It's a boring nothing, easily the worst film of 1971, and possibly one of the most thoroughly execrable, meretricious, and ugly in all aspects, films ever made. I know I've left out something somewhere.

Dale Winogura



THE YEAR OF THE CANNIBALS

THE YEAR OF THE CANNIBALS An American International Pictures Release. 9/71. In Technicolor and Techniscope. 95 minutes. Executive producer, Giuseppe Franconi. Produced by Enzo Doris. Directed by Liliana Cavani. Screenplay by Liliana Cavani. Photographed by Giulio Albonico. Film editing, Nino Baragli. Music by Ennio Morricone. Sound, Alberto Bartolomei and Danilo Morroni. Set design, Giovanni Baragli. Makeup, Franco Schioppa. Production supervisor, Giuseppe Butti. Director of production, Federico Tofi. The song "The Cannibals" by Nhora-Morricone, sung by Don Powell. The Song "Vorrei Trovare Un Mondo" by Gino Paoli, sung by Ad-ryan Russ.

Antigone Britt Ekland
Tiresias Pierre Clementi
Ismene Delia Boccardo
Emone Tomas Milian
Emone's Father Francesco Leonetti
Ismene's Fiance Marino Mase
With: Alfredo Bianchini, Alessandro Cane, Cora Mazzoni, Francesco Armino and actors of the Emilia Romagna Theatre Company.

Liliana Cavani's *I CANNIBALI* (The Cannibals) was one of the Italian features screened at the 1970 New York Film Festival, where, reportedly, it was cheered by a predominantly youthful audience, but the resident critics generally ignored this entry and lavished praise on new works by Truffaut, Bertolucci and Bunuel. Commonwealth United later placed the film, under the new title, *THE CANNIBALS AMONG US*, on its release schedule, but when this firm gave up the ghost after a short time in the business, American-International Pictures became heir to its backlog.

Now, in a dubbed version entitled *THE YEAR OF THE CANNIBALS*, Miss Cavani's film is finally being distributed in the U.S. with a "GP" tag, a rating which should surprise film buffs who remember those sexy stills in the slick, less esoteric foreign magazines showing Britt Ekland and

Top Left: Haven't we seen this scene before somewhere? Bigfoot carries off one of his captives (Joi Lansing) through the forest, from *BIG-FOOT*. Bigfoot is a "King Kong-type" monster that appears to be wearing one of Joan Crawford's old fur coats. Bottom Left: Tiresias (Pierre Clementi), in search of Antigone, roams through the city, past piles of dead bodies left by the authorities as a grim warning to others. A scene from *THE YEAR OF THE CANNIBALS* now in release from AIP.

Pierre Clementi making semi-nude love. (The scene is now shortened and Miss Ekland places her arms strategically over her breasts.)

According to the film's preface, "the year of the Cannibals" occurs after the Third World War when a new totalitarian state has to deal harshly with the young rebels in its midst. In a futuristic Milan (which looks remarkably like Milan, 1969) most of the insurgents have been killed but their bodies line the streets as a warning to others. Rebeling against the idea of leaving her dead brother's body outside a coffee-bar is a strong-willed, upper middle-class beauty whose name, Antigone, is the tip-off to the story's source. The signs, in three languages, clearly state "Death to anyone who moves the Rebels' bodies," but Antigone persists in her attempts to give her brother a proper burial.

Towards this end she enlists the aid of a stranger, Tiresias, who speaks an unknown tongue but otherwise appears to be sympathetic to her cause. In fact, after successfully burying her brother in a crypt, the pair return to the city to collect more bodies. The state, characterized by armed soldiers on patrol and police dogs, swoops down on them, and after a long chase which takes the fugitives to an army induction center (where Antigone has a chance to warn the inductees they are to be castrated), they are caught and ultimately martyred.

Though Antigone and Tiresias are accorded the lion's share of the footage, there are moments devoted to Antigone's sister, Ismene, who makes a feeble attempt to dissuade the headstrong heroine; her mother, who gives the police a fashionable photograph of her daughter to aid them in the manhunt ("You have my permission to punish my daughter; she was very rude to my guests"), and her fiancée, Haimon, who goes crazy when he discovers how the police have brutalized her during a fierce interrogation. Haimon's father, as a further nod to Sophocles, is the Prime Minister of this police state, but unlike the King Creon of old, whose rigid, self-righteousness brought him crushing tragedy, he is just an old, uncomprehending fool who is mildly distressed when his grief-stricken son turns into a mindless, four-legged creature.

This failure to update Sophocles without the very roots which make the story timeless is evident in the central characters, as well. One critic has described the ancient Antigone as "a tower of strength, a monumental figure of valorous and determined womanhood." As portrayed by glamorous Britt Ekland, she is the embodiment of a handsome, petulant debutant who acts in a rather reckless way. As Tiresias, who corresponds to the blind oracle in the original conception, Pierre Clementi is conceived as an almost mute Christ figure who never comes into focus. This character, so the end titles tell us, is the one who is ultimately responsible for the end of "the year of the Cannibals," but his power to inspire those who follow in Antigone's footsteps is never really in evidence. Thomas Milian, as the unstable Haimon, makes one of those "special appearances" which indicate he was just passing through Milan on the way to a more lucrative film offer.

Giulio Albonico's color cinematography is good, and Miss Cavani achieves some striking images--the whole business of the lifeless bodies in the streets with passers-by trying hard not to notice is gripping--yet the script by the director and Italo Mescati, joined together with the inappropriate players, finally downs Sophocles.

In trying to adapt the lessons of the past to the problems of the present and the likely terrors of the future, Miss Cavani has fashioned her sincere material without the requisite fire and passion. Call it an attempt at great tragedy without the benefit of central heating.

Robert L. Jerome

SHORT NOTICES

BIG FOOT An Ellman Enterprises Release. 9/71. In Color. 95 minutes. Produced by Tony Cardoza. Directed by Robert F. Slatzer. With: John Carradine, Joi Lansing, John Mitchum, James Craig.

Filed in the rugged wilderness outside the Hollywood Home For Aged Actors, this D-minus feature deals with a lost tribe of prehistoric cavemen ruled by a "King Kong-type" monster, who appears to be wearing one of Joan Crawford's old fur coats. (After all, what becomes a legend most?) Laughter would be the best medicine to off-set the curse of this deficient drama, but what moviegoer could bring himself to chuckle at the low-budget acting style of such unfortunates as Joi Lansing, Doodles Weaver, Chris Mitchum and Ken Maynard? Only John Carradine, as an itinerant peddler of pots, pans and fast-talkin', escapes with his reputation intact. Sociologists of the future might wish to note the *modus operandi* of the motorcycle gang in this movie. Led by tubby Lindsay Crosby, they appear neatly dressed, reasonably well mannered, somewhat overage, and for recreation they simply take to the hills with their girls to spread blankets, drink warm beer and indulge in harmless petting. Rated Y (for Yuk!).

Robert L. Jerome

GODZILLA'S REVENGE A Maron Films Release. 8/71. In Color. 92 minutes. Directed by Ishiro Honda.

Of all the Japanese-made, papermache monster epics, this is perhaps the only one that does not deal with monsters destroying or saving the world, and it's something of a relief. This time, a little boy fancies himself being aided by Minya, Godzilla's little son, in fighting off a couple of inept thieves. However childish and naive it is, this is probably the first attempt at some sort of theme in the genre, and that's something to be noted if not admired.

Ishiro Honda is not an especially imaginative or sensitive director, but at times he reveals the boy's character with charm and some reserve of personal feeling. The inane dubbing voices don't help, but the childlike quality of the film seems to invite it all the same.

Of course we know the monsters are just people in costume, but Eiji Tsuburaya's silly, obvious caricatures reveal a delightful quality of lost innocence in a phony sophisticated world that is also indicative of the theme of this movie. It's not a good film, but it's not bad of its kind, and that's considerable praise.

Dale Winogura

FRAGMENT OF FEAR A Columbia Release. 5/71. In Color. 94 minutes. Produced by John R. Sloan. Directed by Richard C. Sarafian. With: David Hemmings, Gayle Hunnicutt, Flora Robson.

This suspense thriller raises a number of interesting questions and then, falling into the trap of fashionable obscurantism, refuses to answer them. Thus, for the better part of 90 minutes, David Hemmings races around London trying to track down the secret society which brutally strangled his aunt (Flora Robson). The forces of evil, however, are a clever lot, conspiring to make our hero appear to be a former drug addict who is still given to hallucinations. And just at the moment when he seems to be close to unmasking the rotters, Hemmings begins to have hallucinations--and some pretty horrible ones, at that. He also turns out to be an ex-drug addict, and auntie, who gave the impression she was a saintly dogooder, is exposed as the leader of a nasty blackmailing operation. The film never really ends; it just trails off into nothingness. Hemmings, however, must be credited with giving a good, sweaty performance which holds this shaky house of cards together for much longer than it deserves.

Robert L. Jerome

COMING

Below are listed the "major" projects recently announced for filming. Brevity forces us to forgo most of the film news available this issue, but the "Coming" section will be back to its full length next issue. It is worth mentioning that the Hammer Film DRACULA WALKS THE NIGHT announced for filming last issue is a hoax. When our British correspondent Peter Nicholson showed Hammer's head of publicity "their" press release announcing the film, he declared that he had never heard of the project and that the release itself was not authentic but an artfully composed forgery. Shades of Clifford Irving!

BYRON'S EVIL will resume filming for Lee International Films this fall. Production of the film in England was halted early this year due to financial problems. Oliver Reed plays the title role and also appears as the Frankenstein Monster. Andrew Sinclair directs...

CHOSEN SURVIVORS also known as **THE BAT** will be Metromedia Productions second feature for Cinema release. Their first was the Amicus co-production **TALES FROM THE CRYPT** now in release. The film, written by Howard Kreistek and produced by Charles W. Fried, rolls in Mexico this June...

THE CREEPING FLESH has been acquired for US release by Columbia Pictures from World Film Services. The film concerns the resurrection of an ancient evil spirit and stars Peter Cushing and Christopher Lee. The Tony Tenser-Tigon Films Production was written by Peter Spenceley and Jonathan Rumbold and directed by horror veteran Freddie Francis...

DAY OF THE DOLPHIN is based on the best-selling novel by Robert Merle and will be directed by Mike Nichols from a script by Buck Henry for Avco Embassy release. The novel concerns the prevention of WWII by a sentient dolphin population and had previously been announced for filming by the Mirisch Corp in 1970. The Nichols film is scheduled to roll this summer (1:143)...

DOLPHIN ISLAND by Arthur C. Clarke has been announced for production by Robert B. Radnitz, who purchased the science fiction novel concerning sea-going adventures in the 21st century, for Radnitz/Mattel Productions

DRACULA TODAY previewed in this and our last issue will be released later this year by Warner Bros as **DRACULA A. D. 1972...**

MOON CHILD previewed last issue had its world premier May 20th at the Chrysler Hall in Norfolk, Virginia. Prominent film and theatre critics as well as the film's stars attended...

THE TERMINAL MAN recently serialized in "Playboy" has been announced for filming by Warner Bros. Author Michael Chrichton, who authored Universal's **THE ANDROMEDA STRAIN** will direct from his own script...

TOM SAWYER will be produced as a musical by Arthur P. Jacobs APJAC Productions, for release by United Artists. Robert B. and Richard M. Sherman have completed the screenplay and ten songs for the film, which will be directed by Don Taylor on location in Missouri this July...

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LETTERS

CFQ is beautiful--no other word to describe the job! And the content is worthy of the format. I had to say a few words about George Pal at a screening several months ago, at which he was present, and I only wish I'd had this article with its information. I've known George for ten years, but never learned as much about him as is included here!

ROBERT BLOCH
Los Angeles, CA 90046

On the evening of October 10th, last year in Los Angeles, I was invited to a meeting of the Dracula Society. The Guest of Honor was George Pal. One of his films, 7 FACES OF DR. LAO, was screened in color and its entirety, and then Mr. Pal was introduced and took the podium. He spoke for about an hour and this period included answering questions from the audience. The two highlights, to my mind, was the revelation that he had just purchased the rights to the Doc Savage stories, "For a great deal of money" to quote Mr. Pal, and that he thought LAO was his favorite film. His wife, however, said that she liked THE TIME MACHINE best.

JAMES SCHOENBERGER
Chicago, ILL 60615

For anyone interested in seeing something further on the unproduced C. B. DeMille version of WHEN WORLDS COLLIDE, a new book, DeMille, the Man and His Pictures by Gabe Essoe and Raymond Lee (A. S. Barnes and Co.) has, on page 233 an interesting shot of CB with one of the spectacular pre-production sketches for the film. Pal's version not only won the special effects Oscar, but also got a nomination for John F. Seitz's color cinematography.

STEPHEN C. WATHEN
Santa Clara, CA 95050

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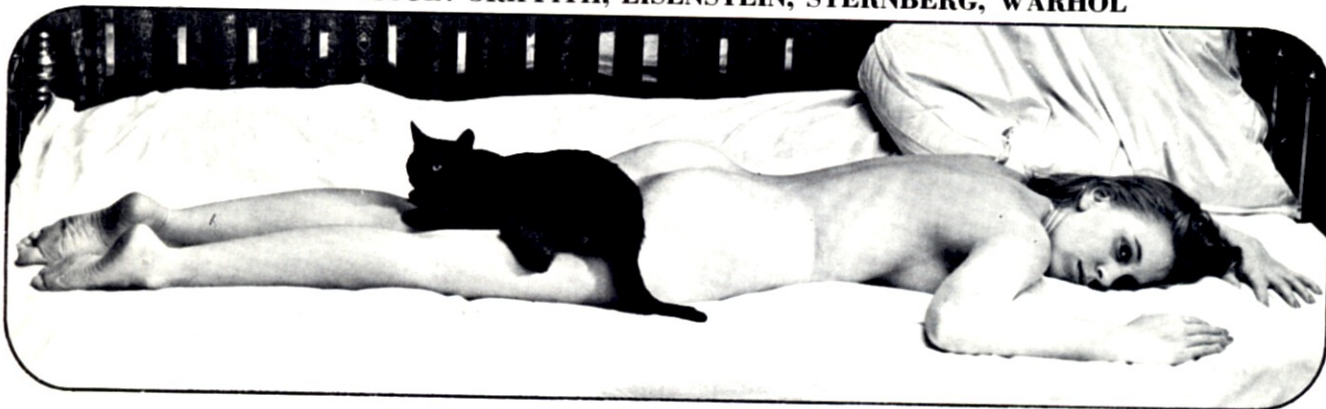
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